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VOICE OF AMERICA
AT THE
NEWPORT JAZZ FESTIVAL

ANNUAL SCHOOL BAND
ISSUE



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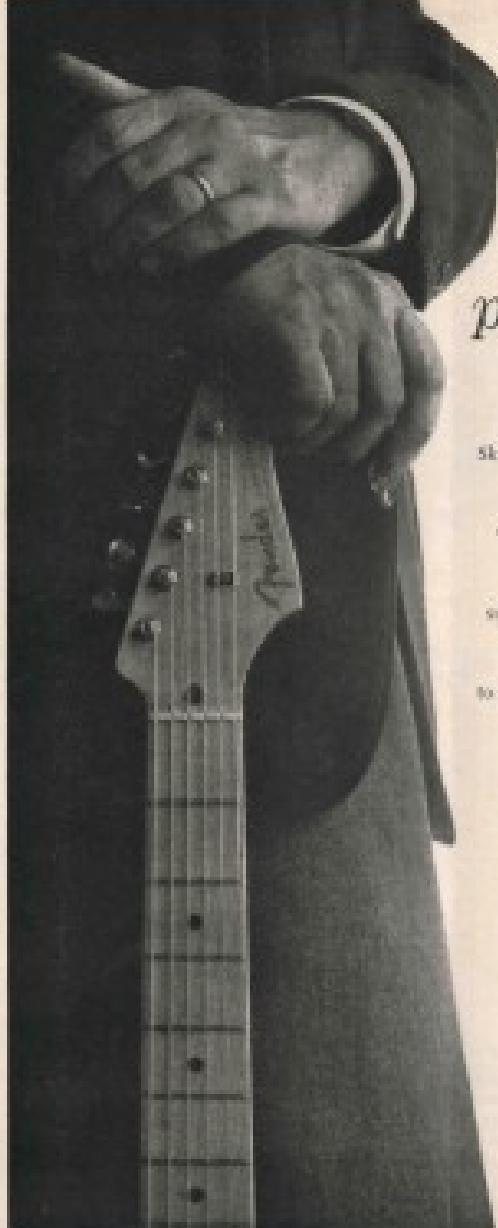
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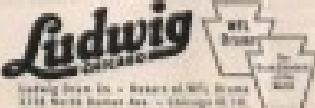
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Harry James plays in studio photo by Paul Stern

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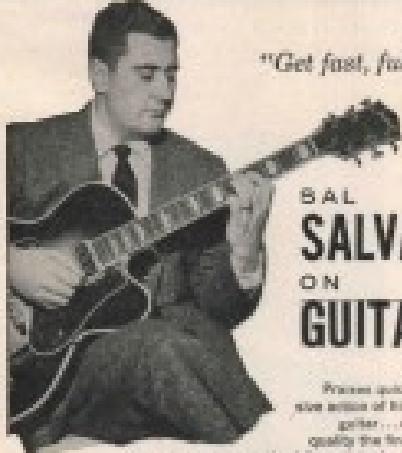
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GRETSCH

The FRED GRETsch Mfg. Co., Dept. 120
90 Broadway, Brooklyn 11, N. Y.

better an audience of about 12 people.

Gerry had been hoping for a chance to do a little Freestyle dancing, as you note in your column; we prevailed upon Gerry after the concert Sunday night, and dug up Ray Brown and the Jimmy Giuffre 3. A last-minute change of flights required Ray to leave before it all started, but Gerry and the Giuffre boys settled down to an hour and a half of unforgettable dancing in my room, in which none of the happiness bleeding off the new and old took place.

No dancing of any kind, no appearance, nothing but words, and it was an option that the band get only two compliments.

The advice that session would not have "gold" anywhere except maybe on records, was it was one of those that there can be no such thing as if the producer of the record could still assess over royalties paid to Freestyle studio musicians by the opportunity payments. Gerry is used now to doing all the job, and yet themselves have a greater beyond their art practice and music studio arrangements.

George Avakian,
Columbia Records

Inside View . . .

New York City

To the Editors:

I was sorry to read the accompanying comment in Don Corleone's otherwise fine review of our May Great South Bay Jazz Festival, where he mistakenly hoped that Louis and Eldridge Lovy had both written of certain features of the festival.

I would like to say that we, in our organization, had a deep feeling of gratitude to the Lovys for their courage and initiative and their bring into being a jazz festival, to the innumerable benefits of jazz musicians and listeners, them, as well as George Wein and Charles Bernick, particularly pleased as and helped us in organizing and running over.

If it is true that there were features of the festival that were somewhat beyond the tolerance of some of the spectators, it is also true that the model of Newport and Montreux, and most of their imitators, could not possibly easily be copied by any new festival that had a similar idea going in.

We would like publicity to express our sincere thanks to the Lovys for an unlimited supply of interest and info, and we would like to wish them all future success in the additional event that they have created.

Frankie Thomas,
President of
Great South Bay Jazz Festival

Hi! And Please . . .

Toronto 6, Canada

To the Editors:

Can you please confirm or deny the rumor that George Avakian got as much as when editing and re-recording the tapes from the last jazz recording session at Columbia that the label was thinking of issuing the pieces of tape in the form of a jazz record de-journalized?

Name withheld
By Request

Dawn, Bea



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NEW YORK

JACK Hump Hayes is hospitalized in Texas with a perforated ulcer. George Pfeiffer has a new LP for Decca with drummer John Coates and bassist Eddie Puryear.

Charlie Mariano developed his piano from his group and now is experimenting with the guitar. He plans duetts on piano. Eddie Wilcox's recent jazz sessions included singer Della Martin, trumpet player Chapman, clarinetist Sam Wood, banjoist Arnold Shaw, and tenorist Stanislaw Toczek. It is reported and not in the newspaper stories that starting Oct. 8, the Blue Note rec producer Lee Morgan albums, with all writing by George Kollias. On the slate are Charlie Parker, trombone; Art Pepper, drums; Paul Chambers, bass; Ray Bryant, piano.

George Coleman, alto and tenor, a newcomer from Chicago to his record debut, says George received the long awaited job he and his wife had been hoping for. They are married like Budie. George Colman who had composed a book of Dixie Ellington's trumpet solos with Jerome Richardson, is writing arrangements for Buddy Hackett's group. The Ellington trumpet style book will be published this fall by Charlie Valente Publications, and is aimed at high schools and up.

Jimmy Rushing will tour America with Leonard Feather's Encyclopedia of Jazz concert package, visiting European cities. This is resulting in LPs of the Fantasy Brothers band, covering 1944-50. Turk Murphy and his band made "Motown" recordings this week. Five weeks in a row, from the Marconi Room Club, through September. Eddie O'Bryant plans to settle in New York for about six months, to work and record, possibly with a new label.

Craig Blackie switched from Koenig to Mandolin for a two-album deal. Eddie Davis hospitalized for surgery.

Adam O'Day and the new Buddy Hackett group open at the Village Vanguard Sept. 21. Buddy Rich has not yet signed a contract with the middle of September, but Charlie there again in the same location. Buddy Rich's new album is out August, and the Seven Masters' on its way. New group choice for the New York Jazz Festival, the new group choice for the 1955 National Folklore fair was announced by the press agent. The new name is "Mosaic Masters." Last night the Cardinals on the St. Louis Cardinals baseball team, playing for at least two weeks in September, featuring George Benson, singer on the U.S. TV. His records are out in the album with a blues band, string band, and a jazz band. On the same date next year, Nat Pease, Eddie Johnson, Bill Hartman, Barry Galbraith, Harry Green, Joe Lanza, Grindell and transcriber C. and Walter Lubinoff, will have different, separate band names, so blurring on 1954's "Vocal Hydrant" and "Vocal Hydrant." Craig Blackie suffered a painful eye injury while repairing his auto. Eddie Williams, a California in making records and shows under his Victor, is still operating under the local specialty department.

Elmer Snowden is reported ready to take J. Reuben Goodman band on the road with the old band. Eddie Mandley has split from Verve, and is reading offers from several labels.

Abel Morris replaced bassist Eddie Ward in the Thelonious Monk quartet at the Blue Note. . . . But the older joined the Ed Virdon group at the Melodyland. Also in the band are vibraphone man Harry Sheppard, pianist Bob Hammer, bassist Jim Price, drummer Otto Cole. Forrest Brown, Goodman's drummer, Ray Burman was not to be available for the show, so Eddie Harris, Tex Ringer, and Europe with the Jack Teagarden group. Ted Powell switched to Mandolin from 1954's Victor.

Polydor Sanders re-opened at the Blue Note Sept. 8, where the others reported operations following a summer layoff.

Sam Safford's return with Max Sterling on piano, trumpet, and saxophone, with Jim Hall on bass and Sammy Price on drums, is returning to the Melodyland house. Maxine Sullivan's arrival at the Blue Note, followed by Duke Ellington's arrival at the same place. Eddie Miller, Eddie Sausman, Charlie Mariano, Eddie Ward, Ted Marshall, Max Williamson, Bill Perkins, and others, Eddie Mandley's quartet, chosen to play the New York Festival, also reported.

(Continued on Page 280)

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and they have very fine
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Always use Gibson — they're tested

GIBSON, INC., BALTIMORE, MARY.

Victor affiliate, which may be released in this country.

Scott also became the first American jazz artist to play concerts in the Union of South Africa. He presented a gig to the new Republic of Ghana before heading homeward, where production duties awaited him for his new RCA Victor LP, *The Complete Tony Scott*.

Jama United

All [Ranier] Collins, station manager of the cool, up-NYCA's New York radio outlet and a figure of prominence in the jazz disc jockey field, pulled up stakes and went back home in August.

Now, for Collins, is Fort Lauderdale, Florida, where he was offered a combination job consisting of three hours a day, five days a week on radio station KALL, plus two hours a day, five days a week, on live television over KALL.

Collins reported he was given more minutes to discuss and program his selected selections. The radio bidding at KALL comprises 12 stations.

After yet another overdrafting of the three-year account with KALL, was Collins' monetary expectations of fulfillment.

Winding Up

Karl Windig is making several changes to his outfit after its recent reorganization. The modern jazz talents in Dan Erdahl, formerly with George Gershwin's Companions, in place of Carl Fontana, Fontana, who has rated well in various jazz polls, probably will face his own costs.

Windig also is making changes in his charting policy, but no definite announcement had been made. Transfers to Wayne Shorter and Dick Berk of the original group continue with Karl.

U. S. A. MIDWEST

Teagarden and Crumpets

During the next few months, many Europeans already familiar with Teagarden will be introduced to a new singer.

Translating, just Teagarden, comprising a booking at Chicago's Elgin Ballroom and four shows at a Wisconsin tour, Teagarden will need a four-legged band (Elton, Don Cole, Dennis Hinton, Max Kaminsky, and Jack Leibing).

The tour opens a 12-day concert schedule of England, Scotland, and Wales with a brief, 10-performance at Royal Festival Hall in London. The tour of England will be followed by dates in Sweden, Norway, West Germany, Austria, Switzerland, the Netherlands, and, possibly Italy and France. The entire tour will last right to 18 weeks.

Where's My Scully Loft?

Two of the independent record companies in Chicago continue their efforts to record jazz in 1961. The Argus label has been reissuing some of the local talent, recently the 45s from Terry-Post. Companies are being approached to release jazz recordings. A studio will be set up in the U.S.A. with Rudy Moore and Charles Jackson for Argus, inc. Indirect very soon arrangements by Al Cole and Rudy by Eddie Wilson.



Dick Berk, the now-unhired bass and band of the Pacific Jazz Ensemble, looks happy as Bill Stark discusses the formal reorganization of Stark in the label, Elton, Max Kaminsky remains in an album called *The Jolson Show Story*, in which Chet Baker will share credit.

Kenton Edwards is set to release *Exhibit A* featuring the experimental sounds of a group headed by trumpet-blower and piano player, Eddie and drummer Fred Nixon, recently going by as Kenton Incubus at Ed Hayes' trio site.

Academically Speaking

The Northwestern university jazz society has established an impressive series of educational activities for the academic year.

The weekly lecture band will appear at the society's first fall concert on Oct. 8. A special concert is planned for Nov. 12. Also planned are a series of panel discussions, jazz workshops, and local community participation among the students to be concerned with the rise of the free jazz, the rights of the free students, and the resulting problems.

In order to stimulate the development of jazz in the Chicago area, the society plans to initiate a jazz workshop program, i.e., musicians to be invited to play together and compare ideas.

Another attraction may be obtained from the proposed Northwestern Jazz Society, itself built around.

Strike Up The Bands

The bands will be ready round the Hotel Sherman in Chicago this year for non-Christian gift packages for Negros, Americans, and Jews.

The 1961 "Midwest National Band" will be based in the Sherman Sept. 18-21, one week later than originally announced. More than 1,000 persons are expected to visit the fair city.

Among the attractions at this year's show will be performances by 12 bands, 12 soloists, 12 vocalists, 12 instrumental groups, and jazzers, an amateur, exhibited by the various youth publications, leaders of jazz confusion, a reception, and free grand finale dinner.

An important feature will be a performance by the Third All-American Bandmasters' band on Dec. 20. Plans

call for the band to be composed of bandleaders from each of the 12 states and Canada. The band will be directed and conducted by James Otto Holmes, director emeritus of the Northwestern university bands, Evanston, Ill.

Among school bands allied to performing arts bands high school band of Norfolk, Va., directed by Shirley Egan; Torrance Area Youth Band of California, directed by George S. Van Dyke; London Police High band of Ontario, Canada, directed by Martin Penney; Rochester, N.Y., high school band, directed by E. L. Lichten; Lockport, N.Y., high school band, directed by Ernest Capone; Tonawanda, N.Y., high school band, directed by Mark Kelly; Utica public high school band of Utica, N.Y., directed by George Hines; Canfield college band of Chicago, directed by Richard Williams.

School bandmasters may apply for membership in the bandmasters' band. Applications, together with complete class information, should be addressed to Leo W. Petersen, 4 E. 12th St., Peru, Ill.

U. S. A. WEST

Jazz City Legal Threat

Operation of New York's new jazz night club may face legal action designed to force them to change the name of the spot.

Howard Shultz and Jim Abernathy, partners in the independently run El Jay lounge, have planned their March 25th Down Beat they will cancel their operation with intention of rechristening the New York club from using the jazz City name.

Shultz and Abernathy declined their intention of using "Jazz City" on the marquee of a new jazz room to be opened by them in Hollywood "... sometime in the future."

"You can't copyright names, as such," advised Shultz, "but I think that persons are over an extended period in sufficient grounds to prevent another club from taking advantage of an established name." Yet, there are over 200 clubs on Hollywood which use the jazz City identification in presenting music recorded in our club."

Jazz Hallmark

With the hopeful anticipation that Los Angeles jazz fans will work something out after the belt of summer heat, the L.A. Jazz Committee had in re-opening time this month or early in October.

George Carter, partner in the venture with booking agent Jack Hanmer, still does not subscribe to whether to operate as a weekend-only house.

"We are definitely nothing taken," Carter said. "This is local and national. And we're determined to remain and, if possible, to keep the hall in operation as long as the public supports it. It will mean building income enough over, that's what we're going to do. As far as us, you can guarantee the best jazz available."

On Right Track

An agreement under negotiation at present between Los Angeles LABC television station and Pacific Jazz

Jazzola may shortly make available an LP album consisting mostly from *Kathy's Story of Jazz* show.

Producer, Jimmie Baker told Down Beat the Fantasy jazz album series is to be titled *String Fantasy*, *Blues of Jazz Series*, and will consist of six hot tapes. From each tapelet, when the show's inception June 20 of last year. These albums, according to Baker, will not be restricted to instrumental sections. Most vocal performances will be selected by Johnson.

Under present plans, the producer said, each album will necessarily include four or six groups as well as solo tracks. The performing artists will be paid regular recording fees and some fees. From album sales will revert to the station to defray the show's production costs. Baker added that P.J. president Richard Beck reportedly does not participate in any contractual difficulties with other record companies with which the various artists may be signed. Clearance procedures was being worked out at the time of writing.

Random At Random

A Band Is Born

Things began to happen fast for 20-year-old trumpet hero Mario and his August.

The volume audience of the bands of Lesley Miller, Gene Krupa, Boyd Banks, Maxine Sullivan, Paul Whiteman, Chico O'Farrill, and others, suddenly found himself with a band.

He signed a three-year exclusive contract with Decca Records and cut his first album with a big band and with orchestra. His second album was planned after he landed him as a leader, with a six piece. Four records were planned, planned band.

Mario, a former drummer who has worked in the pit of Hollywood's greatest theaters in John McCormack's band, was a member of the ABC-TV band on *Alka-Seltzer Rock 'n' Roll Show*, *The Big Show*.

Still to come: a trumpet concert, being written for him by composer Alceo Vassiloff.

Set for August's band were Al Deorio, Joe Cicali, Louie Bellson, George Kirby, DeWitt, Al Levine, Freddy Cole, trumpeter Jerry Sandos, Artie Baker, Maxine Sullivan, Gene Mariano; Bill Friedlander, bass; Joe Marshall, drums; Tommy Lopez, guitar. Writing was by Jimmy Mandy and Charlie Hadenway, with George Montague setting the string dates for the record session.

Things To Come

Lemma, Mass.—A prominent jazz critic, as noted for his pronouncements with things trite/oblique as his lack of acceptance of the current scene, visited Bill Koenig's conservatory class at the School of Jazz.

After listening to a few tunes, he turned to Koenig and said: "There's a lot of counterpoint in there, isn't there?"

"Yes, I guess so," Koenig replied. "Indeed," the critic answered. "That's the exciting thing, you know."

Records, Tapes

Coming In

PolyGram has signed an artist for its *Essential Jazz Masters* series, although they claim Tom Stach has signed Polydor to an exclusive contract. However, Polydor claims an association with the Chico Hamilton quintet has over.

In his first solo album for the coast stage, Stach will be featured on alto, clarinet, and flute.

An Oberlin college graduate, Stach has a master's degree from the Manhattan School of Music in New York and worked with the Becker-Brennan orchestra before joining Hamilton.

Paul Hot Johnny

The first recorded meeting of Paul Desmond and Gerry Mulligan has been issued by Norman Granz on his Verve Records label.

Granz has an album featuring the two masters backed by rhythm support of bassist Joe Morello and drummer Dave Bailey. Mulligan's regular section, Granz said, will be arranged with the musicians union for the occasion, proceeding a swap with Fantasy Records, with which Desmond is exclusively signed. Under terms of the agreement, Mulligan will cut an album with Fantasy's Cal Tjader quintet.

Other new albums recently completed by Granz include a gospel album and *Hot*, a Latin and Brazilian one. And yet another Fantasy recording director, Dan Shewey, had a blues album issue LP on which Granz (drums) plays his banjo in one recording and which features such vocalists as Tex Willer, Willie Smith, and Horace Weston.

An important addition to Grand Jazz Masters series is a new LP featuring Stan Getz and Gerry Mulligan with Harry Simeone on trumpet and a rhythm section.

Also comprising the Oscar Peterson trio and Little Nellie.

Its release date is as yet unavailable at the new album.

In High Gear

Merle Records' sole chief and record sales director, Red Cyclo, continues to dominate and recruit a parade of artists by keeping with his policy of a production and release schedule of 10 albums a month.

Topics now Warner Bros., arrangements via Feldman, producer at Vicks, and trumpeter Doc Pomplun, are among the latest to record LPs for the Hollywood independent label. In the vocal department, Marlene Dietrich (first solo LP) and singer Shirley Bassey also have been added. Red Cyclo's ambition is to be recorded under the umbrella of Merle's music director, Marty Paich.

The newly-issued stereophonic tape package will be on the market in time for Christmas shopping, according to Cyclo, who adds he plans to release stereophones of the entire Merle catalog as it becomes available.

Gene Presents Stereo

Added to the growing roster of record companies jumping into the tape field (Verve, Columbia, etc.) was the New York-based Gene label. Its first stereo LP, *Spells*, by Louis Armstrong, featuring drummer Philly Joe Jones and his Orchestra, was issued.

Since the turn of this year, company offices and the studio equipment in Newark, Whippoor and Belmont, Calif., have been selling everything else.

In the east, Cyclo announced that it had no stereo catalog yet, but the firm is investigating the possibility of entering the field. Those in the business without pronounced stereo tape plans or a catalog of available tapes.

Buyers Beknight Best Bands

The men who buy music for America's ballrooms are usually polled by this magazine to gain a sampling of their personal choices as the best of the bands and vocalists.

And for the third straight year, members of the National Ballroom Operators association have concluded that the best dance band in the country is directed by one Lawrence Welk.

And they have again tipped their collective hat to Len Brown and Guy Lombardo as purveyors of the best swing and swing bands and to the Sir Nat Debutante, out of New York, Miss., as best girls group.

Newcomers to the jazz place ranks this year include Leo Green's Pioneers as just another band, dirigent Hank Thompson, and Five West Heat in the small band category, taking over from Louis Prima.

Rickey Martin was named just preceding swing band, Ralph Masters reported as best instrumental leader, and Eddie Howard as singing major band singer, out Tommy Moore of the Jimmy Duray crew and Alice Lee, from Welk. Complete results follow:

Best Dance Band	1. The Welk Gang	3. Eddie Howard
2. The Dick Miller Orchestra	2. Duke Ellington	2. Eddie Howard
3. The Lawrence Welk Orchestra	4. Guy Lombardo	4. Eddie Howard
4. Len Brown	5. Harry James	5. Eddie Howard
5. The Eddie Howard Orchestra	6. Tommy Moore	6. Eddie Howard
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Jack Teagarden

By Dan Gold

WILSON JOHN THOMAS played in with the "Big."

He's been touring ever since.

Better known as Jack Teagarden, he has been a part of jazz for more than 30 years. The 45-year-old Texan has been playing and taught thousands of jazz students. From the early days in Paul Whiteman's band to his currently successful European tour, he has contributed much to jazz.

Since his very initial recognition during the early '30s, Teagarden has established a position as one of the finest musicians in jazz and one of its most perspective singers as well. His professional experience includes work with a variety of big bands and combos, leading his own band, working with Louis Armstrong's group, and touring his own small group.

Teagarden's ability transcends any of the so-called "schools" of jazz. He is advised by a variety of musicians for his remarkable conception and technical assistance. Bill Evans, for example, in an earlier Cross Section, said, "His use of piano performing both rhythm and his melodic facility are excellent."

During his rewarding career, Teagarden has had the opportunity to experience many facets of life. He is no, wrote observe, capable of making negative comparisons. The Cross Section of his name which follows represents his opinions on a variety of topics.

To GENE: "I never saw him play, I just heard about him. I imagine he's sort of the grandfather of bandit."

TO JACK: "I don't cook a lot. I guess I would boil red beans, maybe. I like many foods, most everything with a southern flavor, the southeastern road that sticks with you. I live for those desserts, too."

TO BILLIE HOLLOWAY: "I never wore them. They wouldn't look good on me at all. I don't think they'd feel very good either."

TO VANCE THOMAS: "I can play now, but I can do no better at many things in the side. I used to demonstrate a combination model, but just give me a slide. I can do tricks with it, you can count on with your fingers."

TO JACK HANNAH: "Well, I think it's all right in its place, but I don't think it belongs in professional music at all. It's all right for kids."

PAUL WHITEMAN: "I think he's one of the greatest fellow who ever lived. He's got a heart of gold and it, like you, is about here, like you're his son. I think he's had more to do with American music than anyone."

ROGER LOVETT: "Well, he was a pretty right politician. I think the Louisiana

people liked him. I didn't know him, but I understand why he was liked, because he was typical of Louisiana."

HARRY: "I've never been there, but I'd sure like to go."

TO JACK HANNAH: "Oh, I pick it up every once in a while. I like the news and what I don't get over the radio I get in Texas."

TO JACK: "I think he's a wonderful blues singer. It's a natural thing for him, too. I think to sing blues you have to be stamped in the life of the guy. We, those older and old, And he's had the hard knocks, the experience; he's been around these joints a long time."

TO JACK: "THE SISTERS OF MERCY" (in '66): "It doesn't get recognition for me until the 1980 time each night. I like it for the first few times, then I try to dash it off. I am, the only person I like to hear play it is Louis Armstrong."

TO JACK: "BETTY BOOP": "Never talked to her. I didn't know there was my wife."

TO JACK: "THAT'S GOOD, THAT'S BAD": "That's good, that's bad."

TO JACK: "I never did care for beer even when I used to drink. I was a straight hard liquor drinker. Drinking beer seemed like such a waste of time."

TO JACK: "I think the whole charity thing is overdone. The Community Chest, and Boys Town, etc., should do it, but so many of them are useless."

TO JACK: "I don't especially like them. I very seldom look at them."

TO JACK: "I just don't understand it. It doesn't make sense to me. I can't see, to save my life, how anyone can be taken up by such got. I don't see how they can dream of any life better than the one we've got."

TO JACK: "You never seem too interested in sports. I am interested in steam engines. I've had three Stanley Steamer cars. I'm interested in very thing mechanical."

TO JACK: "They're fun. I wish I could eat them without gaining weight. I like them greatest butter-slathered best of all."

TO JACK: "I think they're a wonderful thing. I'm in favor of adding more chairs, too. Every city should have a summer program of music from every facet of our culture. Cities should sponsor such festivals. Performers and members of the audience could travel to, for them, picnics, and stay throughout America shouldn't let me die. If things get too business-like to hell, the younger generation won't have a hell life. Music is a good thing."

TO JACK: "Well, I imagine he's a pretty good old man. I never



talked to him, but they say he's a grand old guy."

TO JACK: "I don't go to movies often and I've never seen a Clash & British film, only the stuff they show on TV. I haven't had many chances to go to the movies during the past 20 years, although I been in about 12 myself. Maybe that's what killed my urge to go."

TO JACK: "When I was younger, I never gave it a thought. But now I realize it's a great thing, a must. I wish I had started writing when I was young, but I didn't. But I'm going to try to leave my family well provided for."

TO JACK: "I kind of like it. I don't know what's in it, but it isn't bad. And I've worked in lots of swing band jobs."

TO JACK: "When I was a kid, working with Paul Whiteman, we used to play mixed auto-piano and alto, but he was an expert and I was always broke, so I never gambled after that."

TO JACK: "When they last had their tour my favorite troupe! There's never been such a tour out of any tour as beautiful as his. I thought he played wonderful jazz, too. I haven't had a chance to hear many of the younger troubadours, however."

In 1938, 17-year-old Jimmy Peter Giuffre enrolled at North Texas State Teachers college.

Few years later, America was at war and Giuffre was in the Army air force.

But in between he earned a Bachelor of music degree, and had the groundwork for the work he is doing today with the Jimmy Giuffre 3.

Giuffre found close friends in classmates Herb Ellis, Harry Belafonte, Gene Roland, and Tommy Reeve. The companionship was overwhelming. Everyone pulled from the talkative and jazzy music.

Harry Belafonte brought his bass into the bands of Gene Krupa, Charlie Barnet, Boyd Raeburn, Benny Goodman, and later into recording studios, where he also took what is believed to be the first prominent jazz vocal solo on record in 1942.

HARRY BELAFONTE, another friend, brought the guitar into the Duke Ellington band, later joined the Bob Wills, then the Oscar Peterson trio, where he is resident guitarist.

Gene Roland did some inspired writing for Miss Kenyon's band, and is presently writing in the east.

Tommy Reeve did some work with the Bob Crosby orchestra.

Giuffre found himself in air force clothing after graduation, and became a member of the official air force band led by Harry Belafonte.

"It was a big adventure," Jimmy recalled. "And it was a great adventure. I really didn't know how I happened to get here. I wish, though, that I had some experience in writing for it. But I was still in that school in world."

The world in which Jimmy moved was a strange one.

It began in college, where the musical standards were high.

"WE HAD a complete band there," Giuffre said. "It really nailed. We played John and went out to listen to the bands coming through on weekends.

"We were long hair and pink suits. We were the mad bombers.

"We knew what made it. I felt that there were two kinds of people: those who made it, and the square."

Jimmy laughed tightly and shook his head.

"It was a narrow world. We listened to Duke, Laddieford, Goodman . . . that was about all we got down there. But it sure provided us with a base to go from."

"In the college place they have no room to go on. They teach a lot of things about a lot of things. I became more interested in concentrating in my studies."

BUT EVERY NOW AND THEN Jimmy will recall something out of college. He took a brief survey course in use of a library, and still recalls that "you're all set if you know the function. There's the key to where to find things. If you have an idea, how



COURTESY OF JIMMY GIUFFRE

Jimmy Giuffre

By Dan Cardin

things are filed away, you can waste a lot of time just getting the key."

While with the air force band, Jimmy married, and his travels took him to California.

"I knew when I got out that I would settle in either New York or Los Angeles. I chose L.A., because of my teacher, Dr. LaVellote, and the climate. I was able to study with Dr. LaVellote on the 11th floor, and that was a very fortunate thing."

From 1946 on, when Giuffre decided to give up the school approach to music and study privately so that his creative outlet, the work which began when he was 8 years old and first learning to play an E-flat clarinet came into focus gradually. Part of the answer lies in his record on *The Jimmy Giuffre Quartet* (Atlantic 12381). An updating can be heard any time Jimmy places the instrument to his lips.

GIUFFRE LIKES the clarinet. He smiles and says, "the reeds are coming along." What he means is that he is getting what he hears inside. Maybe not completely, but he feels he is on the right track.

"You take people like Ross, Charlie Parker, Art Tatum, Gene, Miles, Dix, Benny Goodman . . . it's pretty hard to stay out of their territory. Especially on standard tunes. I feel that our best music is the original music that comes out of the trio."

And create their own sort of the trio. It pours through the Giuffre piano the more gods, is translated into rough fire by Jimmy, guitarist Jim Hall, and bassist Ralph Pena, and is polished into shining form through the combined efforts of the three musicians.

"When a composer sits down to write a piece over, that is, a piece of art music, he doesn't try to duplicate what he did in his previous piece, except, maybe, in mood."

"Maybe he has a basic figure or several basic . . . he works with that."

"WE TRY to approach the trio that way. Before, I'd start to write a piece and it would continue in that way. The band would play it in the same style as maybe a dozen other bands."

"But with the trio, we find we have to tell us things that we've never

(Continued on Page 10)

Jazz In High Schools? Yes!

By Dom Cenati

Within 1918 Farmington high school band took the stand at the New England Jazz Festival last July 6. There were some members of competition in the audience at what some fans thought would be a "children's hour."

Before the first note, a bright Shelly Rogers original, had finished, there were no "taps" left in a box, pulling their hands off in the excitement and delirium of being present at an event as unbelievable that it seemed beyond conjecture.

What happened here at July Saturday afternoon is history now, and what remains are memories and a big fact: the Farmington kids can keep up at any public school in America. "I would like to see a jazz band exist in every high school in America, with credits."

That's Marshall Brown speaking. He's the energetic, patient, respected music director of the Farmington band. At 46, he regards the band as the court of nine peers of worth, experience, and strength.

He's a graduate of Framingham, Mass., high school and holds a bachelors of science degree conferred by New York university, and a Master of Arts degree by Columbia, both in music. He has worked in many bands, played in dance orchestras, and jammed with jazzmen. His instruments are vibraphone and bass.

HE STARTED TEACHING IN 1948, at Christopher Columbus high school in the Bronx. He moved to East Rutherford high school the following year and stayed there until 1951. Since that time, he has been at Farmington.

He is also a writer of pop songs ("Never Lonely Days," "People in Town," and many more), and a prolific arranger who writes in radio and TV. He was elected to ASCAP in 1955.

His days are spent at Farmington high, where he teaches, rehearses the jazz band, works with the marching band, the concert band, and helps for young musicians with their problems, musical and educational.

His background is in all sort of the ordinary, but not so much so that what he has accomplished becomes unusual.

"When I was asked how I did it," Brown says, "My answer is that the intention is to get a dance band arrangement book and use it as a guide. Then, he should teach some of the student students to play saxophones, and get the saxophone players to play swing bass."

"This way, I've got the instrumentation for a dance band. The bass is available in any high school band. What we need are more and swing bass."

The transition is not easy, but neither is it impossible. This is how Brown went about it, starting with youngsters who had little or no previous training.

"The first thing I did was to get some instrumentation. The high school standard concert band instrumentation isn't suitable for a dance band. It doesn't have basses. The wind concert band is no longer a legitimate vehicle for the performance of classical music. That went out after the first world war."

"People who look on that kind of band in high school are reflecting the past that is those days. We were between the 1920s and World War I, the wind concert band played concerts and that's about it. The type of band was a functional band. It had a reason for existence. We still have this tradition that has survived the transition. It can't do anything today. The high school band exists only in high schools."

"To get the instrumentation, I made it a requirement that all the clarinets double on sax. We have 16 or 20 saxos in our marching band, and you can imagine the sound we get."

"I used as a guide, dance band arrangements books like *These Blues*, *Soulful Murphy*, and *Paul Webster*. For piano to play, will take a solo, and just use the first chorus and rewrite the second ending with Reality in mind. The solos we used at the start were just simple ones, like *Endless Love*.

"There are a lot of things we can do with solos. For instance, a bandmaster can knock out the brass figures in the two choruses unless they're an integral part of the arrangement. It's much too tiring for the brassman. Then, you have the mutes playing the 16 measures and the brass plays the release.

"Sticks are generally overwritten. They have to be broken so much is done with them. If a bandmaster studies a stick, he'll find that there are many things he can do, and that it isn't as hard as it looks.

"For example, I find that a stick sometimes sounds better if the band starts playing at the second ending and jumps right to the middle chorus. In the second ending is not suitable, I take some snarestick recording tape and write a four-bar introduction, and have them play at the special chorus section, and go on from there."

"Instead of writing an ending on the second ending of the first chorus, I find a graceful place in the second ending of the first chorus from which to go to the last eight or 16 measures of the song."

"In some cases, you can delete the stick by rewriting the second ending. There are a lot of things that can be done to brighten the arrangement, and they've not all at hand to spot once you get out of it."

"In the first year, I taught them all to read. It was like pulling teeth to teach them some of the techniques of the present-day style of play. And I was working with 12- and 13-year-old kids who didn't know the fingers on their horns."

"Sometimes I'd play them records of the arrangements we were working on. Later on, I wouldn't because some of them might feel the piece would be too hard for them to play. I have seen John LaPorta, who has been a tremendous help to me with the Dusters, bring in an arrangement and say, 'This could frighten any band but the kids!'

"And my kids would read the arrangement down and not give it a second thought."

"As a result of playing jazz, the kids are motivated to be proficient in



Gerry Mulligan sits in with the band

playing marches and classical music. And they play each without the style of playing that is peculiar to jazz. They give a march a straight reading, and they play Bach Fugues or works by Brahms and Chopin with a legitimate conception. Few choose the classical music they play as what I think of as the best of the classical music, but as the last things we play are the best of the jazz music.

The same kids who play Major and Foster Ratiopharmos play Bach's *Jesu*, *Ave Maria*, Dvorak, and Holst's *Suite in E flat*. When we give a concert, we'll play jazz things and then switch instruments, like a football team shifting and play our classical pieces.

"THE IMPORTANT THING IS to me is that these kids are playing good music, and enjoying it all—the jazz, the pop things, and the classical.

"My kids even write their own arrangements. Andy Martino and Bill Abbott do a lot of the band's pop tunes and vocal arrangements.

Johnny Lafforta has done much of our transcribing arrangements, taking jazz tunes right off the record. He has also been a wonderful help in giving the real rhythm instruction.

"It's a good, integrated music offering out there that, too, I had to play drums in my first band because we had no drummer. I practiced a couple of months and found out how they did certain things on drums, then I taught that to the kids. It's a little rough getting started, but once it's rolling, the students make it a lot easier."

Honey keeps his band under strict control. At Farmington, the dance band is comparable to the football team of a major university; its members are the campus idols.

"I want my kids to be better citizens as a result of the band. There's always pressure because of the competition that jazz has as a word. That's why I believe music should stay other teachers. I have to tell some I teach jazz. My kids have to be in the music and the band.

"They had a poll of the students at the school and I got votes from the whole band in two categories which teacher is the greatest, and which do you have the best this year. It has to be like that. Discipline with children is fine.

"MT. KIMS here to maintain a 75 percent average in their studies. The band has produced national honor society graduates, valedictorians, state officers, and this year, a student who got 100 percent—a perfect mark—in math regents.

"I have had to drop this because of failure to maintain the average grade. When I have had the band I've done it. But I rarely have to worry about the kids, because the music is too important to them.

"They know that they have to be better behaved than any other club because they are constantly in the

play. I live in dread of the day when one of my kids might get into trouble—normal everyday trouble, because the first reaction will be that jazz is to blame.

"And to me this is the silliest attitude of all. I can't see why American public schools don't teach the only art form we have. American jazz should be a legitimate part of every public school's curriculum.

"Sometime, although we have built a sort of authority in many things here, we feel that the European culture is somehow better than ours. And yet, in Europe, the composition, the art patterns, they're all interested only in American jazz. They have told us time and again that they feel it is the



Bandmates Ed Green and Harvey Blumen
the only thing we have done that is moving and American. Yet, we have to fight to get it into our public schools.

"I HOPE I'VE PROVED that it is wholesome. My kids swing up a storm, and they're not delinquent. They're the leaders of school. These kids had never seen a band in person until I got to taking them in groups to places like Michigan, where they have met and talked with musicians I feel they can respect as persons, too.

"You might have seen Andy Martino's show when he and Gene Quill in the Johnny Richards band. And Johnny himself sat with us for a long time, talking about music. This is something the kids should have, and the only way they can get it is under careful supervision.

"I have taught these jazz in a healthy, responsible way. I hope that the kids who stay in music have benefited by this, and they don't have to go through the sort of small clubs and all that. These kids of mine will be well trained, but they'll also be strong morally and morally.

"Talk about their strength . . . do you know that at Newport I got up Sunday morning, while all the critics and the musicians were asleep, and took 18 California to the band to Mass. We went to St. Joseph's church in

Newport, and several of the kids even wrote in Communists.

"These kids have fun, they play jazz, and they're just happy."

Brooks has never denied any youngster the chance to play a musical instrument. Anyone who learns to play an instrument can be in the school band. The last players in that band are members of the jazz band. It is the majority.

"I WANTED AS MANY KIDS AS possible playing instruments. In the first year, I built a huge concert band and we had a rental. It was a big success. It brought in the parents and the rest of the school the fact that these kids had talent and they could play.

"Ever since I went into the public school system I've wanted to teach youngsters to play jazz. I soon realized it wouldn't happen until I became the band instructor with virtually zero students. It's taken three years, but I think I've proved that if you teach these kids music, then they are good jazz players, and good all-around students.

"There are a lot of other people in jazz who have degrees in education—I can think of Ward Lee, Eddie Font, and Bill Barber. If they come into teaching, it will be a wonderful tendency. And it will be a great thing for the kids, too, don't forget that.

"One of my problems is that people sometimes refer to the band as a rock and roll band. As far as they're concerned, jazz equals rock and roll. I find myself in the position of arguing that what I'm working to put in the popular vein. My aim is to make Americans jazz the popular music of America. That should be the aim of a music education.

"And the kids themselves . . . you should hear some of the band room talk. They say that Freddie and Sal Minozzi couldn't even make out band.

"THE POINT THAT I PUT ON IT is a dance band, it's all. Call it a jazz band, and immediately there's a certain degree of disapprobation about it. This should be wiped out. I think my kids will be better persons because of jazz."

The Rebels play dances at High schools on Long Island, and we're already demand as a concert attraction in many schools. Although only 18 boys and girls are playing now, Brooks insists on enrolling 28 student members, and giving all a chance to play. More often than not, the waiting members sit on the floor during most of their tour to New York.

Brooks, although proud of what has happened at Farmington, feels that it can be done in other schools by other band teachers. He points the way to ever greater things.

"You should hear the band Gene Bellone has," Brooks boasts. "Gene got a jazz band in the sixth grade at South Washington grammar school. And the average age there is 8.

"You should hear them play Bach."

Meet The Kids From Farmingdale

By Ed Gandy, Columnist
Special to the News-Press
of the Farmingdale students and community leaders, presented by "Farmingdale," the Farmingdale High School newspaper, were the Farmingdale students who were interviewed in writing in May. See how representative of the young men Farmingdale's young men are. This is their second column.

Boys

BRADFORD DEMILLO, 18 (French horn, guitar), enjoys playing his instruments in high school. He is fond of Beatles, John LaPorta, Barney Kessel, Boyd Garner, Count Basie, Julian Minton, and French Basie. In addition to music, he is interested in biology, journalism, drama, and public speaking.

STEPHEN GOETZ, 24 (trumpet), wants to become an electrical engineer. Miles Davis is his favorite instrumentalist, and Jimmy Durante his favorite singer. He is extremely interested in science, but finds time to Bob, too.

EDMOND GREEN, 18 (trombone, baritone horn), is especially fond of blues in music. His kind of Jimmy Cleveland, Dizzy Gillespie, Frank Sinatra, and names Richard Rodgers as his favorite composer.

EDWARD MATTER, 14 (trumpet), is a Shaggy Rogers fan. He's been playing trumpet for four years. He has a 12 LP collection, including his favorite, Shaggy Rogers' *Cool and Sexy* on RCA Victor.

VINCENT MURRAY, 16 (drums), has drums, baritone horn, is interested in a future in one of the professional sports. He finds working in the band "very hard, but very satisfying." His preferences include Dizzy Gillespie, Artie Windham, and Count Basie.

LEONIE PETERSON, 18 (French horn), likes Beatles and John Grant. Dizzy Gillespie is his favorite musician; Claude Thornhill ranks his favorite band. He collects stamps and has a 20 LP collection.

DORINE RODRIGUEZ, 18 (drums, congas, French horn, baritone horn), after one year of instruction at Farmingdale, names her favorites: James Brown, Dizzy Gillespie, Count Basie, Art Williams, and Ramsey Lewis. She'd like to become a music teacher.

ROBERT ROMERO, 18 (trumpet), wants to become an engineer. He has been playing trumpet for 10 years, was introduced to it by Bradford Brown, "who thought I would take to the trumpet quickly."

JAMES MCGRATH, 18 (trumpet), wants to become a professional musician because, as he says, "It's the thing I do best." He loves L.J. Johnson and Charlie Parker. In addition, he's a member of the school basketball, baseball, and football teams.

LAWRENCE SIEKIERKA, 18 (percussion), enjoys jump tunes because "I can play louder." He collects LPs and his favorite side is Woody Herman's

Not Ready the Blues. He's another Farmingdale sophomore.

Reach

HARRIETTE ENGRAFF, 17 (trumpet, clarinet, bass clarinet), prefers marriage to a career in music. She simply wants to become a housewife. She's been playing the instruments for six years and prefers the work of Stan Getz and Woody Herman.

MARINA LEWIS, 18 (alto, piano), wants to become a nurse. She prefers bassoon, though "I get more enjoyment to play." She likes listening to Sam Wood, Charlie Parker, and Duke Ellington, and Debussy's *Afternoon of a Faun*.

ANDREW MARSHALL, 14 (alto clarinet, alto, alto, arranger), has been playing for four years. He wants to become a professional musician, because "I like to play more than anything else." His hobby is model trains. His jazz favorites include Duke LaPorta, Count Basie, Eddie Harris, and Pete Rugolo. He underway *Rock Pages*.

MIMA RIZZALLA, 18 (bassoon, clarinet), does not plan to enter the music field. "These days I think it's better for a girl not to be a professional musician," she says. She hopes to become a dress designer. Her favorite artists are Ray Charles, Harry Belafonte, Stan Kenton, and Ella Fitzgerald.

RABBARA STEEN, 18 (alto, clarinet), would like to become a history teacher. She prefers jump tunes because "They really swing and have a good beat." She studied piano for five years before joining the band's road section.

LYNN VAN NORTWICH, 15 (alto, baritone, clarinet), is not certain about becoming a professional musician. He's interested in "something in the field of political science." He's fond of Gerry Mulligan and shares Gerry's attraction to both ballads and jump tunes.

Sophies

MICHAEL ABBEY, 14 (piano, acoustic piano), enjoys playing the piano seven hours a day. "My mother suggested playing piano so I tried it and liked it," he says. He wants to become a professional composer, songwriter, and pianist. He likes ballads and up-tempo because "I feel that I can indeed good ideas into both."

WILLIAM BERNETTE, 16 (drumset), wants to become a chemical engineer. He likes songs "with life in them." Jim Jones is his favorite drummer. Dizzy Gillespie his favorite bandleader, and Sarah Vaughan his favorite singer.

JOHN CALABRESE, 16 (piano, bass guitar), feels he can "do much more with a piano than any other instrument." He wants to be a music teacher. His favorite

bands include George Shearing, Count Basie, and Chico Hamilton. He owns 115 LPs, a mixture of jazz and classical material.

JOHN HANTS, 15 (conga, congaaphone), was introduced to the band by his grandfather. He became one of the band's favorite when, as he puts it, "one of the best players in the band moved out of town." He's hoping to take over his father's congaaphone business.

MICHAEL CRIPPS, 13 (piano, band manager), likes math better than music and hopes to become a math teacher. He's been playing drums for six years. His favorite drummer is Jo Jones; his favorite instrumentalist is Dizzy Gillespie.

LAWRENCE BARNSON, 17 (drums), chose drums as his instrument four years ago, when "there was a vacancy in the band for a drummer." He prefers jump tunes, because, as he states directly, "I'm a drummer." He hopes to be a professional musician or music teacher.

PAUL HORSEY, 15 (conga, congaaphone), is interested in engineering. He's been playing both instruments for two years, taking up the latter because "it was closely related to the band." His favorites include Chetie Simon, Dizzy Gillespie, and Frank Sinatra. Kurt Weill is his favorite composer.

BARBARA STRAUSS, 14 (piano), has been playing the instrument for eight years. She wants to become a teacher. She prefers ballads because, as she says, "I have to work too hard on jump tunes." Eddie Harris is her favorite pianist.

Vocals

ANTHONY ANTINOCCHIO, 16, wants to become a professional singer. Boyd Garner is his favorite musician; Jackie Paris is his favorite singer. He wants a career in music because "I love to sing."

SYLVIA BRUNING, 15, wants a career in singing. "I like to sing," she says. "I like to swing," she adds. She likes to play basketball, and speaks Spanish. Jim Williams is her favorite singer.

MARY BONNITS, 18, plays glockenspiel in addition to her singing chores. She doesn't want a career in music because she feels "there are so many people striving to get to the top." She wants to be a kindergarten teacher. Ella Fitzgerald is her favorite vocalists.

HENRY SHIRINS, 16, dislikes his favorite record as "any Sinatra record." He prefers ballads because they are "better for expression." He doesn't intend to follow a career in music. Dizzy Gillespie is his favorite musician and bandleader.

THE CARS were coming into Lenox, Mass., on the weekend of Aug. 18, bearing the students and visitors for the School of Jazz which would open officially the following Monday morning.

Among the 34 students registered were leading musicians from Montreal, Quebec; Pittsburgh, Pa.; San Pedro, Brazil; Chicago; Clayton, Mo.; Edmonton, Alberta; Tampa, Fla.; and Cincinnati. Even before classes started there was talk of jazz and the start of many new friendships.

The school is located in the lush, rolling Berkshires of Massachusetts. The students were quartered in Whistler High Hall, a massive, reportedly built by a tycoon's cousin and later sold to its owner of course with all or 80 percent. The sprawling structure caps a rise of land and commands a spectacular view of the countryside. Not too far away is Music Inn, where meals were served and concerts held. There are also facilities for all types of recreation, including swimming, boating, tennis, volleyball, mountain climbing, picnics, and many more.

But the students found little time for such diversion. They were greeted Monday morning in competition class by instructor Bill Stone, who said: "Ladies and gentlemen, I'm going to drown you."

STONE PROCEEDED to do just that. His assignments were rough, but meaty. One student reading the scores said the strict plan to make music, but she found that Stone's classes were helping her immensely in her playing. Several other students said they hoped to continue their studies with him by mail after classes ended.

School director John Lewis and the other members of the Student Jazz Council were as hard to kill as an mosquito's weak. Faculty members and instructors included Oscar Peterson, Harry Gibson, Bert Brown, Herb Ellis, Milt Jackson, Max Roach, Jimmy Giuffre, Eddie, Marshall Stearns, Connie Kay, Percy Heath, Ralph Pown, and Jim Hall.

Although the school was geared to prepare these students much in the rhythmic section instruments, six in the bass, eight in the reeds, two in voices, and two in percussion, the pianists dominated. Some 12 piano players were accepted, and it often was a scramble to find benches for the ensemble. It was not strange, then, to see a student hand returning a student's score with his or her trumpet section and piano difficulties in the notes.

THE AVERAGE STUDENT had his regular classes, consisting of theory periods, and, if he desired, individual instruction with members of the faculty. Several of Oscar Peterson's private students said their understanding of the piano and of their weaknesses in playing had been aided largely by Peterson. Bert Brown, a pianist-vocalist from Pittsburgh, Pa., said, "Oscar Peterson had helped me get some out of his left hand."



The School Of Jazz

There Was Little Diversion Time For The Students At Music Inn

"When I told Oscar I couldn't swing at first, he rhythm section," Brown said. "He played with just his left hand, and it swung. He gave me some instruction to do. One of them was to play piano with both hands doing exactly the same thing at all times. Another was to swing bass with equal while he had his left hand raised, and he said he didn't want to be able to tell which hand was playing. He could at first, but I don't think he can now."

Other students said it was a wonderful feeling to start out on a note and feel the support of seasoned jazzmen around them in their ensemble work.

All valued the analytical criticism of their work by faculty members and by their fellow students. Obtaining a practice room was one of the most difficult assignments at Lenox, and it was not unusual to stand out like a massive mass head at Whistler High at 1 a.m. and find several students at work with pen and score books.

In all the classes and lectures and ensemble there was a coherence and dignity of demeanor that was encouraging. On frequent breaks, the instructors and faculty members in the groups were surrounded by students eager to just talk jazz.

EXERCISES were generally taken up with interested comments and puns, which most students attended, many of them strumming now and then if an excuse would be sprung within the hour.

Among the recent arrivals were Mahalia Jackson, William DePatie and Mr.

New Orleans Jim Ward, the Bear Stevens trio with Leo and Max Roach, the student rental at school's end, at which everyone played and student names were used.

The panels included Prehistoric Developments of Jazz by Willis James; Growth of Participation in Jazz by Bill Stromberg; Jazz in TV by Frank Kishella; Music of Africa by Peter Rosenthal; Techniques in Jazz Composition by George Russell; Jazz Frontiers by Louis Tristano and Bill Russo; Management and Business of Jazz by Morris Eby; Peter Krammer, and Rudy Vaill; Problems in Jazz Recording by Nelsie Krueger, George Avakian, and Jack Tracy. Other panels dove into the function of the critic in jazz, the place of jazz in the arts, and a discussion of the school by the students, which will be reported in these pages next issue.

ASIDE FROM HOME WORK, and the panels on concertos, the only other night diversion was pleasurable at a very elaborate The Flying Biscuit. Originally a generalissimo on the Courthouse's estate, the long, narrow building was converted to a comfortable club at which Ralph Peterson and Jim Hall, aided by numerous others-in, held forth.

It was fairly common to see faculty members join in. On one memorable night, Milt Jackson borrowed Hall's guitar and acquitted himself nobly. "It was the first instrument I learned to play," he古今了. "My dad played

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Future Iowa Bandmasters Broaden Scope

By Patricia Danica

THE BETTER THE MUSICIAN, THE BETTER THE PUBLIC SCHOOL BANDMASTER.

Sixty of the hundred public school music students in the midwest are those whose band instructors had something to do with "Dimensions in Jazz." This is the seventeen-year-old concert series presented annually by Beta Mu chapter of Phi Mu Alpha Sinfonia (and friends), under the auspices of the department of music, of Iowa State Teachers College, Cedar Falls, Iowa.

In half a dozen years, there's a lot of music graduates who have had a taste for, and been influenced by, the concert series. There, in turn, are passing on to their public school students the benefits of that experience.

The size in the audience of the concert series has been steady. From thirty free-for-all meetings nearly of schools, the members, since 1959, have been presented on two successive nights.

THE CONCERTS always play to a full house, drawing local residents and about 200 students from other schools in Iowa. Some more than 800 total. The last two concerts have been covered by disc jockey Dick Martin of station WILI, New Orleans.

The annual concert now uses some 80 arrangements, including vocal. These ranged from jazz solos and experimental combo sets to original shorts, arrangements of jazz standards, and an annual production number with narration. The scores are written by music students in school, graduate who maintain affection for the series, or friends of friends of friends. (This fall the book includes an arrangement from Jimmy McDaniel of the Duke Ellington band.)

With some outside arrangements, some community residents assistance and with guidance who teach nearby and local independent jazzmen contributing to the Phi Mu orchestra program, it is more than a self-contained college production.

HOWEVER, THE JAZZ concerts have not been without influence on the faculty. Although regular and thoroughly planned coverage in music courses does not exist, there is, on student request, attention given to jazz in almost any of the courses in history, music history, composition, etc.

One graduate of a few years ago remembered an instructor who had objected to a college Ellington concert a decade ago, saying it was not music. This same instructor is recalled by a recent graduate as having analyzed early Stravinsky's *Octet* score in class.

Further, Dr. Myron Knapp, music department head, has proposed to the college's graduate council a graduate level jazz course toward the master's degree, on *The Dance Band in Black & White*. He says plans exist for this to be placed in the curriculum in the future.

The students are invaluable participants to the college music study of both the serious and the jazz students. For the regular music students in one of the Phi Mu-BJ band who have had little or no professional experience in a dance band or jazz combo, the concert provides, through months of rehearsal, an opportunity to learn the various forms of jazz preparation, interpretation, and performance. In most cases this is the only opportunity they have.

FOR THE JAZZMEN in school, the students provide not only the chance to play but also to experiment and express their ideas in the large band sound and to hear these ideas performed.

More important, IIM graduate ranks spiritual bandmasters. They find it easier to cope with and to teach difficult rhythmic problems in their youngsters. Well over and above the logic inherent in this, the writers are more familiar with the problems of instruments they don't play themselves. For them, particularly, this is a bonus.

Some teaching in systems where the high school musicroom can be as small as 10' x 10' often find published arrangements do not match the non-standard combinations of instruments in their bands. Well over and above the logic inherent in this, the writers are more familiar with the problems of instruments they don't play themselves. For them, particularly, this is a bonus.

That is not alone to be born out by the comments of concert series alumni. All seem to a considerable extent, include high and/or pop music in their teaching, either in their marching band and concert band work, and/or in the formation of high school dance bands and combos. The latter are sometimes entrepreneurial.

IN THIS LATTER sense of jazz in education, one of the purposes of a public school music education is that of transmitting the music heritage, in the practical sense, the use of jazz and the basic standard popular literature (Gershwin, Kern, etc.) is considered an extraordinarily successful teaching supplement to traditional materials.

Bringing the students to such via a medium, reading figure in only one of the techniques used (if reversed).

When the band plays popular music, the bandmasters often leave jazz phrasing. They often lecture their students on jazz history, various types of jazz, and the position it holds in American music. But as one said, "Jazz is markedly strictly American anyway."

They can jazz and pop music for sight-reading, evaluation, information. One bandmaster said, "The kids eat it up. It does a better job faster than all the music in the world. The scale position can come later when the need is apparent."

"The world of music is slowly adapting the music band," said one graduate who has taught several years, "and I feel sorry for the director that can't or won't participate in jazz and popular literature. The best students in most school bands today are those that take an interest in playing all types."

THIS IS ENDURED by a pioneer in the concert series who helped plan the first concert and is now a school principal.

He said, "The music teacher lacking jazz experience as well fails to appreciate the contribution of the art, tends to be less sophisticated in his teaching approach than the typical director who has experienced many music forms. I feel experience with the jazz form increases a teacher's ability to relate music problems to the secondary school student."

He also said that the bands taught by jazz-oriented instructors are superior in general "sound" to those taught by those he described as "big square."

Added another, "A simplified chart of a current pop band's schedule is believed to be showing the living soul. What greater motivation for learning is there?" And besides, if the kids can read the figures in a continuous-blends dance arrangement, I have absolutely no worries about audiences!"

One has a bulletin board on which often goes *Jazz Best* articles. The seventh grade sponsored by another conducts a biweekly radio program on the school public address system. The only music used on the show is jazz.

The band instructors from IIM play a good many events, particularly in demonstration. As one noted, "How can my students know articulation, phrasing, range (even beyond vocal) range, etc., if they've not heard these things? I am Bayard, Bassett, DeBrave, Mendon, Dorney, etc., and I tell my kids 'Here's what's possible, but these kids didn't acquire this by sitting on their chairs.'"

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Arrangements

Educator Tells Where, How Schools Can Get Material

By Gene Hall

(Brevard, North Texas State College
School of Music)

The stage band has become an integral part of the public school instrumental program. Each year there are more areas now sponsoring stage band festivals where methods, materials, and stage band ideas are presented and discussed. This new national development poses real problems for the band director as to rehearsal techniques, scheduling, and most important, materials.

As the educational stage band director has not had a background in jazz or popular music and thus has little or no concept as to popular music phrasing, mood, balance, progression, presentation, etc., this situation creates other problems brought about by the realization on the part of the student that performances as they play them are not as they hear them on recordings and dance jockey programs, and they soon pin the responsibility on the director. He then becomes classified as a "square" (jazz) who doesn't know and doesn't care which in turn leads to discipline problems.

Scheduling is ever a problem, and the inclusion of an additional project in the instrumental program only adds more problems. Many stage bands meet before school, at lunch time, after school, or even at night.

AS FOR MATERIALS, this is a headache for practically all directors. Fortunately is that director who has had a jazz background and is able to do some arranging. Published stock orchestrations are usually not too satisfactory for several reasons:

In the first place, most directors don't know how to convert stocks to their particular stage, more often than not they play them exactly as written. The average stock arrangement is very short, in length, which is contrary to the present day popular trend. Also, because of the writing of necessary director's a melody and those used results from ensemble playing because most stage bands use a full instrumentation. And most stock orchestrations are too difficult for the average stage band.

Fortunately some writers and publishers are beginning to supply materials for these groups. Art Dredick of Kremer Music, East Avenue, N. Y., was among the first to attract national attention in this area, and his arrangements are to be found in many high school stage band libraries. Dredick is now grading his arrangements "Easy to Play," "Medium," and "More Advanced."

OTHER PUBLISHERS are becoming interested in this media and are releasing material in the field, such as Jack Mason, Johnny Warwington, Ralph Flanagan, and others to prepare material at this level. There is a list of the better-known publishers:

Kremer Music Publishers
East Avenue, N. Y.

Edwin H. Morris, Inc.
379 7th Ave., New York, N. Y.

Edwin H. Morris and Co.
379 7th St., New York, N. Y.

Mapleleaf Music Co.
379 7th St., New York, N. Y.

Meredith Music Corp.
379 7th St., New York, N. Y.

Monica Music Corp.
379 7th St., New York, N. Y.

Retroline, Inc.
Rockville Centre
Long Island, N. Y.

Woodside College of Modern Music
1718 Sherman Blvd., Hollywood, Calif.

Custom Music Publishers
Grand Prairie, Texas

Chappell and Co.
1210 Madison
Rockefeller Center
New York 20, N. Y.

Southern Music
1100 Broadway
San Antonio, Texas

It is possible, and perhaps desirable, to contact music librarians who handle music from all publishers, two examples being:

Musician Music Supply Co.
1074 Broadway, New York, N. Y.

Toronto Musical Supply, Inc.
1118 West 11th St., New York, N. Y.

With one or two exceptions the publishers could broaden their approach in the preparation of this material. First, they write for only six brass, while most stage bands use at least eight (band directors don't pay attention). Second, and more important, the publishers are not anticipating the broad usage that will be made of the arrangements. The large majority of the stage bands do not play for dances; their appearances are usually limited to school assembly programs, civic clubs, and community projects of various types. The publishers would be



Ralph Flanagan
One of the Arrangers

well-advised to consider popular music arranged for presentation from a stage in addition to dancing.

This is not to suggest that the dance band beat be abandoned; on the contrary, this is an essential of this music, the importance of which cannot be minimized. At the best, it remains we have in essence a chamber music ensemble, and certainly we can find better music and instrumentation for chamber music.

THE DEVELOPMENT of the high school stage band points up a change currently existing in a national scene. European music (Symphony, opera, etc.) which has been our heritage, no longer identifies itself with the American public; consequently, it is no longer has an audience. Mass communication, plus the expansion of the recording industry, has created the need for a mass music; popular music is filling that need. European music is an aristocratic music, the appreciation of which is limited to the few. The American public is turning to a type of music which is indigenous to the American way of life, a relatively simple music based on melody and rhythm. Any music which appeals and deserves to capture must serve the needs of the public which says "Yes!"

We Americans must learn to think af culture in terms of our American way of life. The standards which applied to 18th and 19th century Europe are no longer valid for the American pub-

lic.

Popular music may or may not be the answer; however, most stage bands are restricted on popular demand, and we as educators and publishers have a responsibility to these organizations. Higher education must make band directors to be stage band directors. Publishers must supply a wide diversity of arrangements. Popular imported training materials and methods must be developed. It is possible that the stage band movement may precipitate a great shift relative to popular music which will revolutionize the entire popular music business.

ED. Note: In answer to questions from a number of readers as to what the Institute of Jazz Studies is and does, we have asked its director, Marshall Stearns, to outline its purpose and functions. His article follows:

By Marshall W. Stearns

AT THE top research center on the subject, the Institute of Jazz Studies traces—and encompasses—an amazing variety of inquiries.

Individuals from behind the Iron Curtain request free recordings and literature; college students submit paper plans for a thesis on such and such a type of jazz by such and such a date. And students from all over the world, including the best-known jazz critics, come to gather material at 105 West 86th Place, New York City.

For the institute has amassed a tremendous amount of material on jazz and related subjects.

Since 1938 rare and obtainableings of old 78 rpm variety have been disseminated by title and artist. The collection is being constantly augmented by donations from record companies. Add to this a growing collection of sheet music, LPs, tapes, transcripts, and films.

THESE IS EVEN a precious collection of piano rolls and cylinder recordings, as well as the machines on which they are played.

The institute's collection of literature is enormous. It consists of nearly every book on jazz ever published and most of the magazines. Currently, the institute subscribes to 20 publications on jazz from all over the world and a clipping service covering press items in the United States.

When the time comes to analyze the nature of and the response to big, progressive jazz, or rock and roll, for example, the files, with some 10,000 items distributed in 70 large file drawers, will furnish a wealth of material.

The aim of the institute is simply to foster an understanding of jazz. As a nonprofit organization located in the metropolis by the amount of contributions it receives and at which all work is voluntary, the institute has grown to a place which it feels can be main-



Institute Of Jazz

A Discussion Of Its Attempts To Foster An Understanding Of Jazz

reached toward a goal which is evidently worthwhile, namely, a center for the study of jazz.

AS TIME GOES ON and historical materials on jazz become more and more rare, the institute will serve an increasingly important function in the study of American culture.

This does not mean that the institute is not willing and eager to present new and audacious points. From the start, projects such as field trips to gather first-existing material, a quarterly journal or an occasional paper, book of indexed articles on jazz and related subjects, annual publications, albums of educational lectures, workshops in jazz, a film library, a choir or amateur ensemble, a leading university and other projects have been seriously considered.

Again, it is a matter of funds, and our needs for financial help has yet to be sufficiently great.

Nevertheless, the institute has organized and sponsored lectures and courses in jazz in and around New York City. These courses are taught by the IJS faculty, a group of volunteers who work and study together closely. Courses have been given at Gramercy Park, Manhattan, and elsewhere and in Queens College.

A DETAILED SYLLABUS outlining a thirteen course with recommended recordings and readings is available to the public upon request. In effect, the IJS is training thoroughly grounded students of jazz. Next fall, the New School will offer the first seminar in

jazz on a graduate level, directed by this writer for those interested in research in the archives of the Institute of Jazz Studies with a view toward publication.

A new project has been begun under the direction of Max Stillman, the jazz reporter, a systematic compilation of the names which jazz musicians chose to record.

Preliminary results will be reviewed by members of the US advisory board at a series of conferences to be held next fall. The conclusion will be prepared for publication.

So it goes. The Institute of Jazz Studies is the logical organization to which anyone, who wishes to converse himself in any way with any sort of jazz, may come and find intelligent guidance. It's a big and important job, and the institute welcomes all help it can get.

Marching On

During a recent Diane Rehm interview in the *Music of Books* show over the Mutual radio network, conductor Don Van Halen was commenting on aspects of the pianist's career.

"Well, Terry," he began breezily, "I guess the biggest thing that ever happened to you was when you made the cover of *Time*." After an acknowledging pause, he continued in a jocular vein. "What's the last one the name of that magazine?

Shake That Thing

After more than a decade of performing thousands of records, Norman Granz has finally depicted as a performer on his own label, Verve Records. The creation was a Jester Ballou solo date, recorded in Hollywood. Granz stepped out of the booth for one number, an acoustic Stan Tendel composition, to play tambourine.

No word has as yet been forthcoming, for Granz has been a popular producer for many years at both Columbia and Verve.



By Don Gold

It happened in Brooklyn, a suburb of New York where Ralph Vaughan Williams' fiddle board around Whitefield.

Fred Katz was here in Brookfield 16 years ago. While Eddie Harris was ringing his bells with his stool, Katz was seated in front of a piano or strumming a cello. You know the story: "Freddie can't come out today, he's got to practice."

He did practice. When he was 18 he gave a solo recital. At 27, he presented a piano recital. After his high school days, he began to learn classical theory and composition, studying and analyzing scores and forms.

He wasn't aware of the existence of Chico Hamilton, who was involved in creating new sounds with Charlie Mingus, Illinois Jacquet, Eric Dolphy, and others.

WHILE CHICO played on, the future member of his quintet became a solist with the National Symphony orchestra, in Washington, D.C. This lasted until 1961, when two years of nomadic duty came by an abrupt end, thanks to an invitation from the Army.

Katz spent five years in service. In addition to learning that you never apply a technique to a rounded baldy's neck, he found that army duty brought him into contact with jazzmen and jazz fans.

"You know, I had thought that jazz was a kind of novelty, not something to take money in," he recalls. "In the Army I got involved with jazz. I began writing and arranging, using jazz notation."

After the army days, Katz packed his jazz arrangements and began a string of jobs as accompanist, on piano, for singers Vic Damone, Wendy Carney, Tony Bennett, and Lena Horne. He served as vocal coach for Bennett and other hopeful young singers.

AFTER A SERIES of jobs in New York pit bands, he decided to head west. In 1966, he reconnected with Chico, who had been a part of the Lena Horne backing group with Katz. Chico wanted to form an experimental quintet; he asked Katz to join. The quintet has been preparing ever since, and Katz has found the opportunity

Katz And The Fiddle

Hamilton Quintet Cellist Respects Warmth, From Stravinsky to Garner

to combine his classical background with the challenges of jazz.

He meets these challenges,

"I learned much about jazz from Chico," he says. Katz brought a knowledge of classical form to the quintet. However, he makes no effort to create a common form.

"I make what I like," he insists. "You don't sit down to begin a gap, to create a symbiosis between jazz and the classics. I don't want to be accused of preying for helping a gap. Each lot of music is a reflection of the composer's ideas."

"Essentially, I believe in lyricism. I believe there should be warmth in music, and, above all, emotion in composition for its own sake. Beethoven and Brahms were fantastic composers; both were intricate and warm."

"I object to writing a score, say 10 measures, just for hearing purposes. A composition should have value, sense. I feel we should write loosely, in some melodic testing. That's why the blues will never die, because they continue immediately."

"I'm not trying to solve any problem. I'm saying what I want to say."

KATE BASIC APPROACH is guided by a duality.

"Equality is essential," he says. "If Beethoven at 20, after the *Khoral*, returned to his first teacher, then we should be honest about everything, from the symphony to the bilboob band. We should be aware of all contributions."

"Classical musicians should keep up, but The Art of Musical Improvisation" has perished, despite the fact that the primary function of the musician is to express himself as his strongest immediately, instead of waiting for someone to write it. I know I was attracted to jazz by its improvisation. It's tremendously exciting to me."

Katz listens intently, analytically, to as much classical and jazz music as his busy schedule allows, saying, "I respect people from Stravinsky to an understated Pee-wee Green. I think guitarist Jim Hall is extremely talented. Ellington, too, has always influenced me, because he performs all kinds of music. His music will last because he deserves the name composer, as living heroes does not. Duke is a composer, not a technician. He composed to do, not write in older phrases."

"I'm in love with Ellington, too," he adds. "He influenced me by showing what could be done with fantastic improvisational techniques. He showed me how high a level can be attained in jazz. Charlie Parker had improvise-

technique, but he was melodic as well. Ellington could express warmth, as did it."

"Gershwin is amazing, and Diamond is beautiful. I love Brooks, I'd rather hear Davis, Peterson, and Garver than any other pianists. They are themselves. I've lived off the funky piano players."

EXTRACURRICULAR activities occupy much of the time Katz does not spend writing for, or playing with, the Hamilton quintet. He writes television commercial arrangements. In collaboration with Hamilton, he composed the original score for the *Rock-Lamaze* film, *The Direct Smile of Success*.

Recently, Katz composed and conducted a session for Freddie Jones. The LP just released, is titled *Jazz*, after a Hobblit philosophy Katz feels satisfies.

"I've been interested in mystic philosophy on a realistic basis," he says. "One teaches that knowledge is itself of no consequence without the truth that comes only from living a full life, from learning to share life in its entirety."

"In terms of music, the musician must react to wars and experience in order to grow. I think many jazzmen tend to shut their minds off to the outside, folk songs, etc. After years of bawling, they fall into a groove or style. I feel a musician's expression should change, as Picasso has done. As a result, some of my writing is funky; some classic, if nature."

INCLUDES IN THE ZEN LP are some of Katz' most publishable works. One, *Lord Marshall*, is a love poem in the strict classical mode, utilizing jazz influences without spontaneous improvisation. Another, a suite, *Baron Paul Horn*, is also written in classical structure, including an uncharacteristic section, *Eve A Third*. *The Colonial Suite*, although featuring caricatured short passages, within the classical framework.

These are works indicative of Katz' immersion in jazz, without the sacrifice of classical background and desire. They indicate his intense interest and the broad concepts he brings to bear in creating modern music. They are important steps in the evolution of an already productive career. He says to Freda that the Zen compositions are, in his own terms, vital creation.

"There are major works to come," he says. "Now I know I will develop as a writer and player. And I feel if more jazzmen would write, they'd develop better conception."

Katz could be his own best example.

radio and tv

By Will Jones

IN THE JACK PAAR version of the Tonight show his name is tickled anything at all, it's Dick Gaffey. That's it, folks at midnight. His joke pass has grown on us, however. The show doesn't do anything to keep me smiling. But when I am awake and alert and capable of watching it, I am frequently charmed by it.

Comedian Paar has done a courageous thing in allowing his favorite comedy writer, Jack Douglas, actually to appear on the show and to discuss some of his comedy lines himself. Douglas is even funnier than Paar, whom I regard as pretty funny.

The biggest disappointment in the show is the complete absence of jazz. In the days of Steve Allen, and even of Jack Lescoulie, there was an occasional guest appearance by a singer jazz and a solo. There were a number of jazz musicians, various with a specialty in some what's going on in the clubs in the big cities.

Paul could easily use some of the older kind of jazz as guests, and it without disturbing the show's regular, predictably-jazzy, pattern he has chosen for the show. I know several quite little families who listen to jazz.

When Steve Allen was running Tonight he came on like quite a沾沾自喜 of jazz.

He doesn't seem like this much at present these days. It's not, perhaps, that he might "act like it is." But what he might "act like to do, and what he actually does in the way of bookings for his Sunday night show, are two different things.

Certainly, he books an established jazz group, upon occasion — somebody with no audience name.

But let's get out of his way to book some unknowns, predominantly, with exactly one record to his credit. He and Ed Sullivan don't just compete for ratings. They seem to be competing for ratings, private associations of the sort of which can prevent the longest sessions of uncombed members. Some further flights we're exposed to two or three of these fly-by-night kids who can't even be trusted to remember one line performance of the brief seconds they made out on a record.

Frank Skinner is getting wise and starting a TV series on which he is a singer, one word and an actor the next and nobody knows from week to week whether life is going to be music or problem.

Skinner is going to use TF to keep going for only a part time singer. Some other people on ABC are going to use TV to get themselves back into the music business. These would be Ozzie and Harriet Nelson, who became famous in the '30s as singers of coddily-type ditties.

Their middling got them two big children and eventually a highly TV show, *The Adventures of Ozzie and Harriet*, which involved practically no singing at all. But one of the big children, Ricky, now 17, did what every other healthy boy did in Hollywood these days. He made a record. It was a hit.

Ricky made the studio fair circuit during the past summer, singing two songs at each performance, and playing his brand-new, leather guitar. Before heading back to the west coast, TV, and school, he disclosed a few of the family plans for the coming season. Here going to sing on just about

every new chapter of *The Adventures of Ozzie and Harriet*. But it isn't going to stop there. Ozzie and Harriet are going to sing more and more, too. They'll review a lot more of old old shows. Brother David Nelson, 16, who would rather just sit, (he was very ill-Holmes had him down so often in recent) will be urged to sing, too. The place, which has been one of the most stupendous of the typical-American-family things, you will become a series about a typical American singing family.

Right, though, the music will be tied to Ricky's recording career. On the first, new show of the season (Oct. 2) he is scheduled to sing *Now I Think I Love You* and *Don't Be So Shy*. And Imperial records will undoubtedly have a lot of records of these very songs for sale at the same time.

(See *Down Beat*, page 28 right, concerning the complete details.)



filmland up beat

By John Tynan

THE MILITANT Mexican Marcos has become to movies just what Don Quixote is to literature: a complete legend. Thanks to the often hilarious vocal dubbing of Jim Backus, the world-famous-mighty Marcos character and his improbable exploits have managed to capture the movie nation down the hilly Mexican and deliver to what is essentially slapstick comedy a new level of inspiration.

A vital part of this brilliant concept lies in the music scoring behind Marcos's megaphone. Responsible for most of the background scores in the pictures is young stage-and-screen star Dennis Foyen, who has been writing for UPA, the Magno studio, about three years, and now has some 25 pictures to his credit. At Magno and three or four "straight" ventures such as *The Story of Doctor Jekyll*, adapted from a story that originally appeared in *Esquire*.

Outstanding professional trumpet player (Brook Morris, Hal Hirsh) continues his work on the Magno pictures as "the" sound therapist. In the second series of his addition to a recording artist and RCA Victor record producer for UPA, which has been moderately successful, although his personal financial situation, thanks to some of the new financial problems he's presented with the death of his mother. Thus, his writing for UPA is an additional source of income.

"Some of these scores are pretty weird," says Dennis. "I consider myself a jazz player, but I'm not really very far from being a straight artist. For me, jazz creates the right mood. Magno is in somewhere in between these two, and there's an end to the story background which I try to achieve."

"In *The Freddie Fox* film, for example, which is a period in search of a drunk where you can actually hear him stagger, I get the effect of staggering with two trumpets, two saxes, and two pitched temple blocks. Pretty good pocket though, too."

In recording soundtracks to the pictures, explains Foyen, the Berlin voice track is done first. They never

record the music to the completed animation. Also, all music is recorded to "click tracks" which establish the different tones by means of clicks which run at different frame lengths varying in number from one to 18. The clicks cue the conductor, enabling him to set his tempo from the score.

After recording the voice track, the key drawings that comprise the pose panels are complicated and, as the company puts it, "You just drop the music into it. Everything is made to fit, of course, but I don't 'dictate music.' " He says, "just catch the different moods."

Foyen is not permitted to use more than eight measures in recording these soundtracks, but he always keeps the personnel down to seven, he says. He has permanent studio players on all such dates "because he can literally do anything."

Three others who invariably make the dates with Foyen are the Klener brothers, Shirley and Lou, on piano and woodwind respectively, and trumpetist Paul Gold. The rest of the personnel varies from session to session. When Hollywood studio pictures are used for a Magno session, they may be heard handling this soundtrack: "By George, there's a gag for you . . . and another."

ON AND ON THE BEAT: Sam Goldwyn reportedly badly wants Mel Orlitz for the *Sgt. Pepper* Life role in *Perry and Penn*. Mel's as no hurry to make a deal though, as it will be many spring before shooting starts on the Christmas opus.

Overnight success kid Tommy Sands received early approval of a multiple-picture contract with 20th Century-Fox. The 18-year-old singer gets \$15,000 for his first film, probably *The Singing Kid*, then, if all options are exercised, the figure jumps to \$100,000 a film. Will success spoil . . .

Doubtless taken on direction of the manager, M-G-M's ad for Lee Cobb will read: "My rhythm with 'play girls'— You don't see."

feather's nest

By Leonard Feather

THE DUST HAS SETTLED, the audience leaves one, several we, and the latest Newport Jazz Festival is a fading memory. Conversations a day or so removed recently in the mail has brought to mind a point that requires relevant and timely treatment as it concerns not merely the criticism suffered by the Festival, but in a sense all criticism in general.

I visited Newport this year. Sitting in a sun-drenched patio in Beverly Hills, I caught none of it save a few brief excerpts that walked my way via *Musician*, and one written by Louis Armstrong on a television network.

What I might have thought of the show is beside the point. But the clipping I received, a reprint of one of George Wein's columns in the *Boston Sunday Herald*, mentioned that "a segment of critics in attendance at the festival were prone to accepting the festival for what it is. They seem to want and expect something else. The Newport Jazz Festival is, in a sense, a census of jazz. It serves as a compromise for the trade and musicians."

"The Newport Jazz Festival, along with the preceding (country), seems as the most important source of publicity for jazz and jazz musicians. This can only result in a wider understanding of the people, a more general acceptance of the jazz musicians as an artist, and lead to a more ample employment for them linked with the talent to play jazz."

THOUGH I HAVE criticized certain aspects of the Festival severely in the past, I happen to agree with every word of George's judgment. Several of the musicians to whom I talked have repeated the view that the critics decided to jump on the festival this year, to use it as a whipping boy. Convinced with minority opinion and with the more moderate members of jazz, they resort and ultimately project suspicion that becomes too popular.

I happen to be well aware of the truth of this because I have for often been guilty of the same tendency. As Dan Balow himself has pointed out, he would not have undergone such a mauling of the critics' hands (including mine) had he not reached characterizing heights of popular acclaim in which some of us possibly felt our own pod group were more highly entitled. The same pattern has marked the careers of Ellington, Armstrong, Miles, and others in their relationship with some of the critics, who undoubtedly feel there is no pleasure in

going along with the crowd, in supporting majority opinion.

However, it often happens that the critics have a legitimate valid reason for their complaints, while the artist, producer, or promoter whom the complaints are leveled have an equally sensible reason for ignoring them. That is the basis of the whole misunderstanding between these two factions. While the critic has every right to his opinion after unrehearsed comment, the bulk of the criticism has the same right to his own existence as the one who creates the performance, or fails in the complete digestsions before the scores that result in its creation. For instance, if Wein were to turn over the operation of the Newport Festival to one of the critics, and if the latter were to run it entirely according to his own specifications, I have little doubt that the festival would be a dismal financial flop.

I AM REMINISCENT of an incident that has served me for many years as a basis on my cognitive situation, a reminder that there are two points of view in humanity, human, both of which may be valid and respectable though on the surface they are more plainly opposed. My very first feature

article, as a teenage jazz fan covering credit, was a diatribe that opposed the Gordon McRae Walker. We submit a synthesis of sound, one that I could think of doing with today, was the relative contribution of Rogers and Hart's music to America, and my answer was a glib reply, who else could do it? Rogers remained, and was considered quite a big character in her

I can't even remember after all these years, which side I took in the argument, but I believe that as I approached the subject as though it were a single entity, I did serve the cause. But, instead, I'd let the Rogers lady hold up the point of the story, giving weight to her pictures and lyrics, supported by the classical portion. I never took sides in the argument, but I did hold

it firmly. We could not even clearly see that the conflict boiled between critics and musicians, writers and performers, a simple and subtle. Like the lawyer who is compelled to defend or prosecute, we should be willing and able to investigate and understand either side of each problem. Having been on both sides of many stories, Rogers — as author and publisher, as performer and composer — has had lots of fun which has both sides not been in the case. But, being a good lawyer, the law which doesn't get involved and only has to sit back and enjoy the results are the smart and bottom line of it all.

perspectives

By Ralph J. Gleason

In these days and age I would hate to be an alto saxophonist, just as it would have been disastrous postulated to be a trumpet player for so many years until it, in another word, became what you hear sometimes: a great and mighty, a natural, a natural to want to do it that way.

The same thing is true of small groups. You wouldn't consider it in the "natural" not wanting the *Velvet Underground*. *Velvet* *Velvet* yourself! And today, if you wrote and an instrumentation of

vibes, bass, piano, and drums, you're writing an instrumentalist and would immediately be compared with the MUQ.

Like writing a problem, this one is best not followed. Ed Thigpen, for instance, has a number named right at the MUQ and called *Whistling of You, MUQ*, which is one of the most wonderful in-person specialities. And, by the way, the problem apparently, has already got himself to the position of spring.

Another group which is facing the same problem is the *Mastermen*, a new outfit which has been playing in San Francisco some weeks now at the Jazz Showcase on Market street (the old Home Plate club). The *Mastermen* are an Indianapolis group, two of Seattle. That is, the two Montgomery brothers, Monk and Shirley (electric bass and vibraphone) and drummer Barry

Burt are from Indianapolis, while pianist Brian Crain is from New Jersey by way of Indiana (Brian Davis). Their instrumentation is MUQ instrumental and they play the kind of music of MUQ times and of *Velvet's* 16th Avenue and even *Velvet* themselves as a chance. But they do it in their own way.

The *Mastermen* in the second category are trying to make the San Francisco jazz public like the progressive wing of New Orleans (the others being the Jazz Battalion, tried and true, and the better organized groups, mostly old and established, and the ones are all good solists, but mostly, it is an amateur group with good original numbers. They all consist bass and weak on arrangements) and a series of arrangements of other numbers ranging from standards to jazz specialities (the *Pink Line*, each of which is a well-constructed variation for the original material to be embellished by the personnel of the *Mastermen*.

They have several other virtues. It's a cooperative band, with each member having very definite duties on and off stage. That is, players, but not producers. In other words, they don't mind making at the equipment and an occasion recording with them. In short it's a commercial group, in a jazz room. And that fairly lifelike word "commercial" doesn't scare *Velvet* either. It simply means they please the audience. That they also please the musicians is the great thing.

Wrong Crowd

New York—At the opening of New York's newest jazz club, *Jazz City*, last night, older men kept glancing at the door to see how long the place was doing. Then, to a solid line of people, they began to say, "It's about time to go to a grown concert in New York again," they said. "Gee, it's my hand."



Ella Fitzgerald



Louis Armstrong



FOR
THE
MILLIONS
WHO
COULD N'T
GET IN...



Art Tatum



Buddy Rich



COUNT BASIE



ROY ELDREDGE
HARRY EDISON



GENE KRUPA

Jazz At The
Hollywood Bowl
May 22-23

Verve RECORDS

music in review

- Jem Records
- Popular Records
- Tape Recordings

- Bluefield Tux
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Film

popular records

FRANK CONNICK

A Young Man's Fancy (Doltonia CL 1001) is the latest in Columbia's series of LPs by arranger-conductors. Connick has written charts for the Lou Brown band since 1946. He has arranged for vocalists Doris Day, Margaret Whiting, Dorothy Christy, and the Mills. Unfortunately, this set contains nothing with his past efforts. In too many places here the sounds suggest with a distinct Sautter-Finegan flavor, lacking the identity Connick has achieved in the past, particularly in his work for the Savoy band. Isolated here are "Sally" in the Rain, "I Remember You," Let's Take a Walk Around the Block, "I Could Have Given You a Diamond Ring," and "Spring Is Here." Undoubtedly, Connick's substantial ability comes through, but for the most part this is ineffective mood music. I expected more of Connick. (D. G.)

JOHN COLTRANE

For those LP-lovers interested in old kind of old swing, here is a real good singing in time. In *Swingin' at the World* (Victor LSP 1000) the James Boys are backed splendidly by a big band, with charts apparently by Duke Ellington. The James Boys themselves are Ben Duncan, Norm Lewis, Wayne Short, and Chuck Kelly. They sing with precision, without the least hint of swing. No, swing doesn't appear here; the down-beat blues of Harry Vonjic, "Swingin' Out Loud," "I'm a Fool for You," "My Baby and That Afternoon," "They Sing the Blues" with a sense of optimism, some short harmonic trials or necessary passing. The rhythmicity looks good in this album. I believe that this CD is one of the most promising to be heard in a long time. This LP is well worth the investment. (D. G.)

BARBARA LEE

In this collection, *Come to Love*, (Prestige 7500), Barbara comes into the field of the cool singer, as opposed to the straight jazz singer, with whom she has been identified. The jazz band is here, as such tracks as "All in Favor," "Smooth Operator," "We Could Make It," "Breakfast Music Together," and "You Said My Name" are. Too.

But the sprawling out comes with such novelty releases as "I'll Find My Love," "Toboggan," "True Love," "Autumn Leaves" (in both French and English), and "Sleep, Beautiful, My Sweet-Tu-Tu." For the most part, she carries them off well, although I wish she had a bit more body to the slower

of "Smooth Operator." There's taste here, and some interesting backgrounding by such as Horace Converse, Dick Cary, but arranged the 12 tracks, George Shearing, Al Cohn, Eddie Calvert, Stan Johnson, Johnny Williams, Al Hall, and the Jimmy Lytle trio. (D. G.)

JULES LONDON

John is not only far more of a jazz artist than most who are reviewed, as such; he is also a more professional and compelling singer. In *About the Blues* (Victor LSP 1001) he has the added advantage of unusual material at least half the songs are unfamiliar today, written especially for the session. Every track, including such classics as "Bluebird Blues," "I Think Right in Doing the Blues and Blues in the Night," has intricate lyrics and an attractive melody.

With this album, John would have better to include a couple of numbers, 12-17 and 18, in it, despite the overall high level. There's too much similarity of sound, length and material from track to track. But John has a strong voice with a soulful edge to it, and this set includes several of his finest performances thus far. One is "People Street," with a purrfect melody for the voice and effective reverberation.

These Garcia's arrangements make for a delight out of a variety of arrangements, blues, blues, and general oddities by the gentleman, who, alas, are overlooked, but are probably the Duke Ellington and Count Basie.

This small compilation, John has released recently in a couple of spots, and one day, soon, gathered on what was to be his birthday in the States. What did he do? And now about our old John? Not shown, surely? (D. G.)

THE MAGNARIES

The Signatures (Philips WLP 3002) are a vocal-instrumental quartet of four girls and three men. The group was formed in Detroit in early 1944 and has appeared in Hollywood and Las Vegas clubs since. Its efforts in this 15-track assortment are rewarding; for the most part, but there are a few incongruous moments.

Included are a blues-like, recessional April in Paris, a sensibly interpreted "Simple Gifts," Eddie Condon's "Folk Is My Name," a refreshing "Little Red Rose," and a wondrous "Mountain Top." Although there are some familiar vocal group signatures here, the signers themselves don't have, on the way to developing a personality of their own. In addition, their voices are quite interesting. In fact, some of the members

things they do make more sense than much of the vocal group gibberish being released today. (D. G.)

BONEY TRUMP

Main jazz singers are few and far between. In Donald M. Woods and Melvin Price, Boney Trump (*Victory LSP 2002*) may be included among the present minority. Formed by the two artists with a mostly black cast, the group presents a highly distinctive sound to the public. A multi-talented man, he sings his own lyrics and does his own arrangements. He can write a tune to "Gershwin" (*Victory*), or a "B. B. Morrison" (*Victory*), or a slick "Mickey Little Child" with equal grace and facility.

Oldie, the last known of his songs, "Rude Ed," is sadly disappointing. In this recording, Boney's tenor, Woods and Melvin Price's alto, join forces to cover just "Johnny Jones" in a rather jazzy style. The three lead tracks, "One White Mormon," "It's Different Once Before," and "Leave Me Love," are all different, but, I think, this, too, is exceptional work of a Gershwin or Porter.

Of course, the success of this LP is no surprise if you glance at the credits that state Producer John London. Everyone should have such inspiration in the central north.

Bob Rosenblatt's arrangements are simple; Ed Woods and Jimmie Justice help out with some more sophisticated and subtle.

I hope Boney realizes that he isn't going to get anywhere writing songs like them in today's market. Why not come up with a sophisticated, maybe, easier composition, give the *Signatures* love? (D. G.)

ERNE WINTERS

In *Smoothly Loving Her* (Doltonia 1002-20), singer Ernestine Winslow is backed, vocally and instrumentally, by Al Anderson's sextet. Miss Winslow seems somewhat lost. Most of the D-Day-Victory-Pearl Harbor, she probably believes of such songs, without much enthusiasm. The songs, most of them on up-tempo tunes, where her pronounced inflections of doltsches can be exchanged for the best. At least, however, her voice is fine, but she appears to make her singing unnecessary. Among Doltonia's other releases (Doltonia 1002-10), the title song, "I'm Always Your All or Nothing At All," is older music. There will, however, be another "Love and I" from Winslow. "Love and I" is excellent and undeniably effective. In fact, at times it's much more effective than the performance of Miss Winslow. (D. G.)

Jazz records

Records are reviewed by Gene Carroll, Leonard Feather, Herb J. Caen, Dan Gold, and Dick Tracy, and are selected by the writers. Ratings: **Worst**, poorest; **Bad**, very poor; **Fair**, good; **Good**, very good.

Louis Armstrong

Armstrong: A Musical Autobiography (Columbia 3000) is the most interesting record of the year. It's a collection of 100 of his best recordings, from his days with King Oliver all the way down to the present. Louis is at his best.

There are many studio sessions (including those with Duke Ellington, Artie Shaw, and the like) which are not representative of his best work.

There are also some studio sessions (such as those with Eddie Condon, Artie Shaw, and others) which are not representative of his best work.

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The rating is **Worst**, and he comes every time.

In this handsomely assembled package of 40 Armstrong selections on four LPs, paired with spoken commentary by Louis himself, Louis has done some superbly conceived lecturing and reminiscing. (For him) inscribing his life as a trumpetist, vocalist, and much more.

There are no tracks, as such, on the records. Each side has six tunes on it, tied together by Armstrong's banter and reminiscence. They range in age from 1928-49, and, in recording date from the Basin Street band session on Nov. 20, 1947, to the slightly final studio session on Jan. 26, 1950. The material is vintage; the treatment is contemporary Armstrong.

This collection is valuable on two fronts. It demonstrates again that Louis is a full rounded off his best, which has never appeared after 1945 and has demonstrated in the evolution line of his European and African trips that he is a warm and naturally human being.

All through my relations, made while listening to this collection, two words appear constantly: good trumpet. This observation is particularly true on "Savoy Blues," which was not off with an exclamation mark. On it, Louis plays with fervor and drive and glancing looks. This is in all Vol. 1, and the single

the same with warmth, feeling, and virtuosity none of the cutters which too often mark his impudent appearance. This is how Louis has shown of placing except on "Savoy Blues" on Vol. 1, on which he has come in a section solo played with much, much less.

He is generally steady and smoothly; his, while latencies, displays a somewhat surprising measure of passion to virtually all his solos.

There are short times on which the only bright spot is Louis' horn. But there are also some times on which everything jabs as well, and the feel is no longer. It's actually a disappointment to hear the time come to a close.

On the other material, there is the wonderful *Standard Sounds* which was cut on the stage of Symphony Hall in Boston, and which indicates Tragardh's fantastic contemporary work toward Louis at the start of the century. In this type of solo playing that makes Tragardh a giant in a field peopled by some very tall men.

Armstrong's observations, once the station of the auto-tuning went off, are perceptive, witty, and often revealing. For instance, there is a tribute to F. P. Kirby, whom Louis said, "Inspired me to play high notes." Along the way there are also recollections of New Orleans, some historical data on recording sessions, King Oliver, and Louis and his dentures.

Despite its relatively few shortcomings, this is an album which must stand historically beside Columbia's four-LP package of Armstrong. There

jazz best-sellers

1 Shelly Manne, Friends: My Side Early Contemporary 3001	2 Nat Cole, Loving You: Capitol 7-102	3 Israel Sylman Concert By The Sea: Columbia 301	4 Frank Sinatra, A Swingin' Affair: Columbia 301	5 Modern Jazz Quartet: Atlantic 1016	6 Duke Ellington: At Newport: Columbia 301	7 Miles Davis, Round About Midnight: Columbia 301
8 The Fitzgerald Singin' The Blues 3001-2001	9 Shelly Manne, Jazz Masters: Contemporary 3001	10 Louis Armstrong: Savoy Blues: Master 301				
11 Chet Baker: Days Are Getting Shorter: Mercury 3001	12 Milt Jackson: Cookin': Prestige 7004	13 Dave Brubeck: An Imagination: Of 1952: Columbia 301	14 Gerry Mulligan: Whistlers Of The Valley 3001	15 Tommy Edison: Way Out West: Contemporary 3010		
16 Troy Lucas: Am I Blue: Sony 1110	17 George Shearing: Latin Rhythms: Columbia 301	18 Israel Sylman: Other Voices: Columbia 3014	19 Gerry Mulligan: A Date With Johnny Smith: Mercury 3001	20 Art Pepper: Moss Is: Minton's Session: Contemporary 301		

Here are the 20 best-selling jazz records albums in the country. This biennial survey is conducted among 300 rated record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

don't try to buy this album . . .



THELONIOUS MONK:

Brilliant Corners [13-234]

Critics are mystic about this unusual album: the fast-selling Monk LP put with Sonny Rollins, Duke Ellington, Clark Terry.

KENNY DREW:

This Is New [13-236]

Today's "hard bop" at its avenging best: Kenny Drew piano; plus Donald Byrd, Max Mobley, G. T. Hogan, Wilbur Ware.

HERBIE MANN:

Safely Suspended [13-234]

Rich and complex sounds from the top jazz flutist; plus timpani, bass clarinet, bell-tone sax, drums.

THELONIOUS MONK:

Thelonious Himself [13-239]

An unusual facet of Monk's vast talents: an exciting album of unaccompanied piano (including a great new version of *Round Midnight*.)

. . . because it hasn't been released yet. But we just couldn't wait to tell you about it!

RIVERSIDE is proud and pleased to announce that it has just completed the recording of an album that is certain to be a historic jazz landmark. It's the first musical meeting of two of the greatest creative forces in modern jazz:

MULLIGAN MEETS MONK

Thelonious Monk, a founder of bop, today at the height of his creative powers, in a fabulous "blowin'" session with Gerry Mulligan, whose revolutionary new approach ushered in the birth of cool jazz.

We are rushing the LP for late Fall release. Don't rush to your nearest record dealer right away; he can't help you. Just wait impatiently until we can give you the signal; then rush out and treat yourself to:

MULLIGAN MEETS MONK (Riverside RLP 12-247).



RIVERSIDE

Volume 10 Number 1 March 2000

1920 October 20—Wrote to Dr. J. C. T. Tammes at Cambridge, England, asking him to send me a copy of his paper, "On the effect of light on the development of the pollen tube of *Arabidopsis thaliana* L." I received it on November 10, 1920.

The cover of this LP is middle-aged Riley may tell some stories. If sales depend on the record, Vangies may have made an unfortunate prediction.

The liner notes, which mix tributes to every musician and every record in the set, seem like "a recording to remember." It's a fine country, as they say, and I disagree strongly with the critics.

The Lewis trio has little to offer jazz

base. Large plays are significantly facilitated when, and for having, no antagonist. The work of the group is more present and more productive, polarizing the use of action instead of creative ideas. Although *Lolita* is a joint project, it leaves two cockpit plots running at once. His joint efforts are not impossi-

The efforts of the Laramie trio, however, compared to Wyndham's group, were not bad. Briefly, Wyndham's group includes very little interpretation; the portions of the tones allotted to interpretation consist in partly piano pieces. Although the group is distinct as a piano group in the room, the sounds have no amplitude at best, in my terms.

The court failed to name the instrument placed by either party. (D&G.)

Tangents

The New South

Barry Bostwick is one of the most interesting human beings in town.

Despite this, he's working weekends only at a tiny club on Chicago's near north side. The reason, his rhythm section varies from night to night and tends to weekend, but his performances remain of consistently high quality.

On some evenings the small club has an amateur orchestra-entertainment at 8 o'clock beginning. These never fail to be well-attended. You can therefore have passes to most of the jazzmans in the city and employ a temporary engagement.

On a recent evening, he was backed by drummer Jack Morris, pianist Larry Knott, and bassist Tripp Madsen. All participants in their own right, they were inspired by Sam's improvisational ability, as he ran through changes after changes of meandering, gesturing preprints on his piano at (from left) Birdland, in West Orange, N.J., and the Blue Note in New York City.

MUSCIALS WHO KNEW Mass
best specifically to hear him. Those
who haven't heard his expression in
oral introduction. There is a uniformly
of opinion in the city's barsrooms that
he is a little musical genius.

But very little happens.
He has been on repeated occasions, but
none of them has induced his favor-
able approach to his instrument and the
indefinite potentialities he possesses. It is
probable that it is much more than
this itself, or indeed anything else,
which causes so evidently without being
taught by the way into audience.

It is in our car room where you will find some fine, honest, loyal business men who follow the path of patriotic booking which has characterized his efforts to date. Although The Home is packed up completely with no push, one completely devoted to Mooney's efforts, it is a small, neat and comfortable-way station. On the large hand-painted sign above the door, Mooney's name is inscribed. Many thanks, ladies.

He needs it more than we do. He needs it more, with colleagues who can back him up, with people who can appreciate him, with people who possess his valuable ability themselves. He needs leadership on a regular basis. This requires no answer that recognizes his ability. He needs a reason, besides his own, a reason for which he can relate the issues, the problems, and the general concepts.

LIKE TWO MINT OTHERS. Basso has given much to jazz, without experiencing many of the rewards jazz can provide. He is young, married, and ambitious. In addition to his activities as a bandleader, he has increased his writing activity. He could be an asset to many groups or big bands working around

This place, and it is that, has no provincial faults. Chicago is a strange, often thankless, place. I'd like to see Oldenberg leave. He's a decent enough old man, but he has no affection for him.

All that remains is for a summary, personal statement, as



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Young Blood

— By Leonard Feather

The thunderous success of the Farmington High school band at the Newport Jazz Festival was a victory for the future of jazz in general and for the objective of the band's director, Marshall Brown, in particular. For as he has pointed out, this event may have set the musicians on a path that can lead to the formation of such groups in every school across the country.

Jazzed in terms of their ages, the Farmingtonites are unique, and their principal mentor, about Andy Sheppard, is truly extraordinary. Andy is the youngest subject ever to have taken the *Blindfold Test*. The records selected represented as many different styles as could be counted into 10 records. He was given no information before or during the test about the records played.



One Records

1. Red Hawk, *More Water*, Bob Braun, s/o.

I believe this record to be on the contemporary side of jazz. Although I didn't like the arrangement too much, I thought the solo's were done very well, especially the vibes and sax solos. I didn't recognize any of the musicians and would rate it about two stars.

2. Teddy Charles Taster, *Lydian* [Artistic], Charlie, when George Russell, name paper II arrange.

I liked this one. The arrangement seemed quite interesting and unusual and was recorded quite well. Although I couldn't recognize the musicians, I liked the vibraphone a lot. I will rate this as pretty good—three stars. I liked the style of writing, but it was rather long.

3. Shorty Rogers, *Papa Nobile* [Rudolph], the Rudy Barnes [writer], with drummer, tambourine also not recorded.

I think the song is *Five Got Five Dollars*. Could that be Shorty Rogers' band? I believe that was Shorty Rogers on trumpet. I also think it was Art Pepper and Milt Bernhard on alto and tenor, respectively. I like the arrangement a lot. I thought it had a wonderful sound. I would rate this as number—4½ stars.

4. Red Clay, *Many Men* [Memphis], is the best of *Classic Jazz*. Recorded 1947.

I didn't like this one at all. I believe it was a blues record. I didn't recognize John Coltrane on alto, but this one didn't appeal to me at all. I wouldn't have much of the bass and drums and, I don't even attempt to recognize the musicians, but it did sound as if it were to rate it on the basis of playing. I'd give it maybe three stars.

I didn't like the arrangement too much, but for technical I guess it was pretty good. For the arrangement I'd rate it 1½.

5. Bill Evans, *Day Dream* [Ruddichon]. John Neary, alto; Harry Carney, bass; Bill Evans, piano; strings.

Could this be Johnny Hodges on alto? I've always regarded him as one of the greatest on alto sax. It's one of my favorites when it comes to phrasing. I like this one very much. It seemed to have a wonderful relaxed feeling to it. As far as the musicians go, I think it's a beautiful fit by the old Duke Ellington band. I believe the Carter arrangers. I like the arrangement very much, and I would rate this as very good—four stars.

6. Lester Young and Eddie Condon, *Condon* [MCA 6411], from *The Best Years*, *Record*, *Red Hawk*, s/o.

I didn't like this one too much. It sounded too much of rock and roll. There wasn't much to the arrangement. I remember it was a simple yet good sound. Many chords. I didn't like the voice very much. They weren't creative, and I didn't think they were done too well. But it did have a lot of spirit, so I'd rate it two stars.

7. Sonny Stitt, *Afrocentric* [Brandt], 1956, also *Red Hawk*, piano; Shadow Wilson, drums.

I think that was Charlie Parker. Not bad, though. I think Parker throughout the later years except that he's really fantastic. His solos are amazing. They have wonderful phrasing, and the technique definitely is truly magnificent.

I like this one a lot. It had a lot of spirit, so it was great. I think it was Max Roach on drums, but I wouldn't be sure. I'd rate this as a four-star number.

8. *More Jazz Standards*, *Just One of Those Things* [Nighthawk], Harry Carney, alto; Stan Getz, tenor; Bill Evans, bassoon; George Dorn, piano; Eddie, s/o; Bill Evans, drums.

This is just *One of Those Things*. I like this one quite a bit. Could that be Harry Carney on alto? Whatever it was, it had a wonderful sound, and sounded very easy of himself. The tenor player had a wonderful character, but I don't know who he is. Could that be George Cawdell on trumpet? The piano player was very good. I think the

whole thing had a very nice sound to it, and I would rate it three stars. I liked the rhythm section.

9. *Red Laundry*, *Waiting for the Washer* [J. Lee] [RCA Victor], Charlie Hayes, vocal.

Who sings it? Bobby Shortwell, possibly? Whatever it was had a nice Dixieland sound and was quite lively. I would rate this two stars.

10. *Red Devil*, *I Don't Mean a Thing* [Vocal], Oscar Peterson, piano; George Dorn, guitar; Eddie, s/o.

This is unfortunately from a possibly in a vinyl copy. He was very moving. For a moment I thought it was Harry Carney on piano because of the wonderful groove that you hear, but it didn't sound like him.

I'll take a wild stab and say that was Harry Carney on piano, but otherwise it was very good. The violin solo was very unusual, very distinctive, but the whole thing really swing. So I'd give it three stars.

Afterthoughts

I'd possibly have given the stars to something by Gene Bell, Red Mitchell, possibly a *Pete Rugolo* record with the big band. When I first started being interested in jazz, my interest was *Johnny Hodges*.

I like Harry Carney on baritone, but I've changed my mind since then. Now I like Stan Shadet, Charlie Parker, or Lee Konitz on alto, and on baritone—Gerry Mulligan or Red Mitchell—toward the progressive side, I guess. I like good musicians from all the areas of swing, swing, contemporary, and Dixieland.

I like Jackie Paris as a singer. The records I have actually range from Dixieland to contemporary. I have quite a few Hepole, Shorty Rogers' big band and small groups; Red Shaw, Red Norvo, Gerry Mulligan, Charlie Parker, and many others.

My ambition in jazz is to become an arranger and composer. I would like also to form either my own big band or small combo eventually. I think there's more future in small combos.

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By Ray Ellsworth

THEIR WRITER ALTHOUGH HAS entertained considerable respect for Edward Cole, M-G-M's energetic, wide-ranging star man. Cole has turned out some short films of Americans, as well as describing certain them, which have been well received and graced with imagination and really intelligent clear notes.

However, when he undoubtedly, *classical*, Robert Coates, just pointed (M-G-M E-8489) Frederic and Felicia to be "one of the liveliest and original musical dramas to appear in many years," he leaves me for behind.

A great many persons are earnestly looking for the appearance of an "elbow toward a true American opera form of breadth and power as well as native flavor," which Cole further observes that we're to be.

I suppose this is to be connected with the name of Cole and his wife, the late Leonore, whom I often hear in back. And hearing, don't we, is easily by conviction? I try to tell the truth in the fiction stage. But there is a time, it seems to me, when a story even in fiction can, which shape story of predominance. This conviction of "fixed dialog, place-right production numbers, and stereotyped "American" is not "an advance toward a true American opera form" according to E. C. and one wonders how a man of Cole's demonstrated good taste could have thought it was.

The natural question after an American opera who has the record, is I ask, because Cole has been so dependable in this part we're going to be short-changed this time.

Potentially, I like, the company to have moved about his efforts, preferring to call it a "musical play" instead of an opera. But the company's modesty is not emphasized. Even as a musical theater piece in the Broadway "folklore" vein, it is a sorry thing.

Cole has added very kindly the familiar legend, concluding it with a Miss West Type of female fable, some deepest sorrow scenes complete with noisy lass, and an ending that has the conclusion Frederic slapping the regular in the death cell. Some of the scenes are lovely—down to the Wedding Ring, the theme of the work, and the regular home, in plough, (but not from a death cell), and Frederic in the doorway, a lonely number for Frederic, is pretty good. But that is about all.

Gershwin and David Raksin influences are pretty thick. The lyrics are undifferentiated. The interweaving of scenes, words, and music is additive in a technical way, and had the rest of the piece benefited from taste and experience, this still might have become the whole thing off as a small package of light entertainment.

BUT OPERA? Perhaps Cole should know what a truly subject opera, not





Mozart

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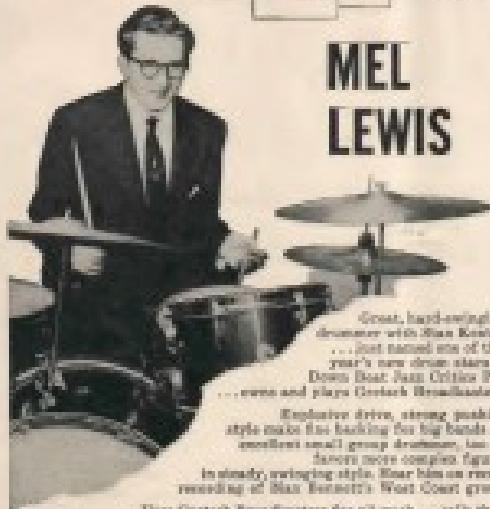
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opera, is with everybody. Once down-trodden, rural music of any kind seems to be able to rise a challenge and a response to our contemporary consciousness; opera, in modern, liberal, broad, has the sort of beauty problems all over the world. "A true American opera form is strength and power, as well as native idiom," is probably the most honest of all beauty problems. It has reduced some of grandness to levels of trivialization.

It is not something to be solved by a dash of old Broadway mixed with a little biopic-camp. Therefore, when a composer comes along with something that looks like a real power, and perhaps, we open long files to see him get as many funds as possible.

And getting some attention, we according to one of the big houses. However, such recordings don't budge, by distributing far and wide, in permanent form, a work that gives no indication whatever of the blood stirred by personal attitude toward the source of each, leaving interested persons with the impression that this is what still passes for opera by Americans after all these years. If Edward Gail was really looking for something in the opera line he would come up with *Philadelphia Story*. His idea, he certainly overlooked a lot of better books.

I DON'T WANT to try telling Cole how to run his business, but I can hope that the next time he feels an urge in the direction of an American opera, he will give his attention, and his resources, to something like the sort one of the following:

The *Trader Ladd*, by Aaron Copland, a model work in the broadest sense, a model work in one of the best ways to introduce to our society. There is also, today, Japan's *Madame Butterfly*, which shows that one will never a lot of history and tradition to go on. The *King and Queen of the Forest*, by Norman Mailer, John's international animal-farmership. *Amesbury*, by Carlisle Floyd, a true art but public, excepts could be written. *Helen of Troy*, by Jack Hemenway, a powerful one-man, one of the best examples we have. *Alceste*, by Robert Wilson, a political combination of older and newer, a powerful again here. *A Tree in the Woods*, by Elmer Harris, a fine folk opera. *Dantes* by Giancarlo Casanova. What is "modern" may be a Mexican composition.

I would go on for a day or two like that, but there are many others. Open the great encyclopedias of music of America and you'll find them. It would do with a little real attention from Edward Gail and M.L.M. or anyone else willing to do a little digging.

Back Home Again

During a set at Chicago's Modern Jazz House, Al Cohn, performing a quintet with Steve Lacy, stopped by his radio to announce that the last song had not been heard. As a result, he said, the group decided to hold an audience contest to name the tune.

"First prize," Cohn said, "will be one week in Gary, Ind."

"Second prize," he added, "will be two weeks in Italy."

They'll love us in Gary . . .

jazz releases

This numbered listing includes Countywide No., date it was printed, and the name by the 1940 band and Pittman band. *Portfolios*, *May Cost*, and *Marion Loop* by the 1940 band; *Brookhaven*, *Little Peng* and *Benton Jones* also by the 1940 band. There are good copies by Charles Edward Smith, with full paragraphs by several rather bad types and misspellings in some sections' names.

A group of New Orleans jazz fans gathered around brighten the heart of New Orleans jazz. Those who attended in 1928 are collected on *Louis Armstrong - 1928*, featuring Satch with King Oliver's Creole Jazz Band. The band originally recorded on Columbia and Vocalion, appeared on Black and Blue records, and was later re-recorded on a United series, UPL 12-2221. Among the sidemen are Clinton Allen, Paul Jones, Wm. Walker, Red Kay, George W. Smith, Alphonse Picou, Eddie Rector, George Washington, Louis Prima, and Marcelle Mireille. Louis Prima recorded solo on an earlier album, also with King Oliver and New Orleans jazz, also recorded on a series of

the other March 14th by July 2nd
Sister to form Class Photo Album
(1912-1913). Included are Grandpa
Sandy, King George, Tokyo Red Blood,
Big Foot Hawk, with others, un-
fortunately, the name Leonard Kerasia, run
in 1913 and 1914. The second is well
used.

THREE SONS LOST by Bush Johnson's band and Ed Gray's group, plus by Ed Gray's Delta Jig (and made up of New Orleans Legends) November 21st 1918-1919. They date from 1918 (Gray), 1920 (Johnson), and 1927 (Gray). The original Johnson's version, "Wimpy Blues and Tiger Rag," ran on August 11, 1919, in *Blues Among the Chattering Peafowl*, and Gray sang "High Society, It'll Be Right," and "Lambkin Blues," among others. Plenty of music here.

These 10-inch records have been resampled by Prestige to gather an even

12-inch LP The 8th Taylor Fete at Forest Hills (September 1960). Taylor, Foster Hinde, and Duncan Percy Webb made the record Dec. 13, 1961, but it might have been posterior. The two, still one of the really outstanding, nonchallenging groups on the scene today, play a Friday Dec. 13 November 1961, subsequently switching from KJRH to the More, Wally's lovely Latin Thematics and the surprise for his bands, Foster George Brown, 1 volume.

Capital, once again and for the third time, has issued Steve Parker's *History of Jazz*, this time in Softcover LPs (Catalog T-100-41). Originally written for a few albums containing free French jazz, the series was issued on eleven LPs after some editing. Now, after Parker's update, a complete, permanent set is available at a reasonable price.

Volume I. "Worries-Dreams," includes "Song Before Sleep," "The Moon," "The Sun," "Clouds," "Birds," "The Lily of the Valley," "Lambeth's Fugue," "Red Rose," "Dance," "Mystic Melancholy," and "Trinity" by Ralph Vaughan Williams; "Armenian Hymn," "Lamentation," "Wings of Heaven," "Napoli Lullaby," "Shepherds' Hymns," "Psalms," "Hush-Lox Harbor," and "Glorious Day."

Volume 2, The Parkinson Turnout, kicks off with Paul Whiteman's "Merry-Go-Round," Society Blues and the Jukebox Blues, a Moon Palace, and a bluesy boogie by Red Nichols. Park Turnaround, Big Molar, Marinie Apple's Boogie, The Devil, Palm Tree, Rock Doctor, and Blue Freeman.

Volume 2, *Everybody Singing*, ranges from Ginn Gray to Harry Goodman, with representative parts by Duke's band, Art Tatum, Red Norvo, Bob Crosby's band, Ben Bernie's, Big Nose, Bobbi Hackett, and Tommy Dorsey.

Volume 4 Peter M. Goss starts with A) *Castro's Big High The Moon*, set in 1945, and includes stories by Coleman Hawkins, Howard McGillin, as well as *Memories of Legion*, *Remembering*, *Early Actions* by Eddie Horowitz's band. Story by Miles Davis, *Footsteps* by George Shearing, *Good Advice* by Tex Ritter, *Rockin' in Johnson* by Duke Ellington, and *I And the Greatest* by Duke Ellington.

Although rather weak in the early years, most recovering from the young days of the late '60s, held in the state of the '70s, the historic bureaus were many valid and truly representative as it approached the centenarians point. Capitol was one of the major which survived when others were widely given up. House Rules' Bureau, the Michigan's state, the House Budget, the Michigan's state, and others were truly representative of that era.

It's significant to note, too, that in a history of jazz on four LPs, Ellington is represented on three, either personally or through his men.

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School Of Jazz

(Continued from Page 21)

guitar, and I picked it up when I was very young."

Student pianists found the Peabody School an ideal place to sit in with the experts, if they could get a crack at the piano. Among the students who managed that was Bob Derragh, whose singing-playing combination LP caused a bit of critical stir when it was issued.

Plans are well underway for the next school. Already, it was reported, George Russell will be a faculty member next year. There's also a plan in the works to offer advanced courses for this year's students and others who qualify in the 1958 semester.

THE STUDENTS were agreed on one thing: the three-week course was given in an ideal vacation setting, but it proved to be three weeks crammed with work. They were all fired with the knowledge that they were the pilot class in what well could be one of the most significant advances in jazz.

The often-heard complaint has been leveled that younger musicians are either cut or discouraged by their elders who have nothing to prove. At least, the School of Jazz showed that conscientious jazzmen who know their instruments, the working conditions of jazz, and who are intelligent and patient, can accomplish much in three short weeks to show the younger ones some of the paths to take and some of the pitfalls to avoid.

Following is a list of the students and mentors present at the first School of Jazz:

Students—Mike E. F. Allerton; Russell Baker; Dave Bannan; Colin Cooke; John DeMello; Bob Derragh; Henry Evans; Robert Flax; Pauline Haggerty; John Harmon; Terry Hawley; Ned Hope; John Hasson; Trevor Morris; Paul Morrell; Karl McElroy; John Melrose; Margaret Pounds; Ron Riddle; Trippen Stanley; Thomas Scammell; John Thorpe; Francis Durkin, and Robert Wiggin.

Mentors—Lester Matthews; John Conway; Peter Deppa; Verner Ellman; Julie London; James Milnerberger; George Rose; George Schreyer; Frederick Shaw, and James Terrell.

Frankly . . .

New Star tenorist French Raileigh, intrigued by possible use of his name with that of a calendar in a school, is trying with the following:

Frankly with Hank Jones for Hank and Frank.

Fairfax with Frank Sondow for Frank and Fairfax.

Hoeyding with Eddie Wilkins for French and French.

And calling on Lou Seal to create French 'n' Seal.



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Randall's Blend Concerts

Aug. 21, 24

IT TURNED out just right in the last night of Ben Friedman's second annual Randall's Island jazz carnival. It was the virtuous fault of his offering too much of a good thing.

Between Duke Ellington's opening sets and Maynard Ferguson's closing逞, the four hours slipped. True, when you solve the problem of performing on a hard wooden floor from 8 p.m. until 1 a.m., make it impossible for many listeners, including this writer, to digest anything but the meat in this fast-roast sandwich, much as we'd have liked to taste the bread.

The production was startlingly smooth. The sound almost imperceptible—except for a piano solo which, left on permanently, ruined the subtle rhythmic section balance for the first few sets, until Miles Davis showed it out of the way—*et cetera*.

THE COUNT BASIE band hit around 8:30 p.m. and played a half-hour set. The last five numbers were all blues—three by Joe Williams and two instrumental. How you react to Basie depends almost entirely on how many blues you've heard them sans arrangements. For the uninitiated majority, it was heaven. Familiarity, in this case, may have led to contempt for his material; he now delves many places so much that they may swing less. He should listen to his own records, maybe during his honeymoon with the public.

The Steve Markowitz quintet, led by a 15-year-old psychology major at Cornell university who plays excellent flute and piano, won over 18 other groups in a contest to select as one known outfit for continuing at the festival.

Nick Wright, 21, from Drexel college, played alto like a fatherless, falter-pinned Donostia and knew more impulsive harmonic. James Avery, 22, another Drexel music major, was confident and compelling in his long work. Playing modest but never perfunctious arrangements with a strong accent on individuality, the group just only made & the showing possibly best even managed to exceed the impression of anything. And, Markowitz's built-in, goes certainly helped him with the audience.

Carmen McRae was at her most eloquent in "Piano Sault" and "Afrodisiac" and impressively sinuous at a great old tune, *All My Life*. The not too happy about people's tendency to translate Mississippi Jim into big money, Who's wrong with the way it was written?

MILES CAME ON for a brief set in which Harry Edison and Paul Cheshire stoked the basses, the latter

on his plastic solo only; the bowed solo was entirely lost, the result partly to a DC-1 overhand.

Playing themselves, Miles was as positively terrible as ever, but his stage left the down-tempoing a piano well by in which the band wasn't spoiled by a flatfoot note. But Garland and Philly Joe Jones were effective on this set and accompanying several others as well, including Coleman Hawkins, who followed.

Hawkins, justly renowned for his ballads, played 10 sets of them in addition to up-tempo. Not even Eddie and Neal, the core of the Hawkins fans were as disappointed as I. It seems he and the other combos were under orders not to play ballads, a modifying restriction. But Hawk still gave every other hour than of the night a course in tone production, solo technique, and old fashioned gusto.

After the intermission, Horace Silver's group played a set in which Art Farmer and Horace impressed. Sarah Vaughan added off crowd with a typical set. By now it was close to midnight, and after she was through, customers started streaming out by the hundreds, which didn't seem quite fair to the acts that followed.

Vince Guaraldi's String Jazz quartet was a worthy side that didn't quite come off, then Gato was in a remarkably friendly mood, which was great with us.

DAVE BRONCKER GOT in his best groove with St. Louis Blues. By now it should be clear to all that the quartet has benefited from the presence of Joe Morello. Jim had a particularly ingenious solo and made the whole group swing more than I had heard it in its history.

The audience—so what was left of it—had a ball. All the sessions of entertainment attendance of around 2 p.m., there were more than 10,000 patrons. And down there is a sense of New Orleans' merriment, everyone present must have agreed that the evening offered a first-class cross-section of the contemporary jazz scene.

—James Luther

Saturday Night

A near-capacity house drifted into the stadium the second night and got seated to the two-best of J. C. Higginbotham's sets.

The main program opened promptly at 8:30 p.m. with the Johnny Richards orchestra. The five-set set was memorable for the band's drive and its dynamics, as well as for sparkling solo work by Julian贫ous Quill (particularly on his trumpet), Eddie or Pepper Few, transports Bert Collin (his-

turing on *Bend Adel* and Doug Hartman (impressively fine); and the tremendous notion of Jimmy Cleveland, Jim Dahl, and Frank Robak (their own and ensemble work on the hotting *Chanson* drew huge audience response).

Patrice Hank Jones remained to sing two tunes with the Gigi Gryce-Bennoi Rydell-Jane Lark. On *Over the Mountain*, Rydell was lyrical and Gryce thoughtful in voice, with Jones, an usual, tasteful and fast. The popular Wally Fu featured driving Geyser also and light, airy Rydell trumpet.

The Markowitz quintet contributed a thoroughly professional performance highlighted by the often dazzling harmonic work of Mark Braga.

MARSHAL WESTON opened with a pretty original and jumped into *New High the Moon*. On both, Weston's piano was impressive, and Cecil Payne was tasteful on baritone.

Festival producer Friedman introduced Eddie Holland, who sang a distinctive set, including *New York If You Can Get It*, *Old Man the Child*, *Tea Marrowless for Words*, *Keep Living*, *Lover Come Back to Me*, and the inevitable *Lady Sings the Blues*.

Her singing here was a distinct improvement over recent outings. Lady's voice had never body and tone than I can recall in at least a year. Her phrasing and ability to create a mood never had been less than great, but her vocal texture was a genuine cause for admiration.

Red Powell closed the set with some piano, notable for construction and flow. It was a happier sounding Red, one that has been heard in recent appearances. This also was noted at his *Blackbird* appearance, from which he departs to the respect.

James Juste Lazarus, a guy who jolts, turned the second half of the program over to writer Gilbert Mardis. Max Roach and his greatest (minus the pianist) played *Galoué*, *Djibiki*, and *Shaker's Wedding*, and left to audience shouts for more. Trumpeter Kenny Dorham, wild and driving on *Wah-Wah*, left a momentary solo on *Djibiki*. Maxie demonstrated again how a great drummer operates: with taste, precision, feeling, and the knowledge of what the horns are are doing simultaneously.

ARTIE SHAW, quite stunning in a shiny green, was again long by his accompanists. Fausto De Rita seemed unfamiliar with what was happening, and several times Artie either had to sing him back to her or call out the key to him. He laid out completely on *From These Eyes*, taken at various tempos.

Locally drummer-manager John Poole and Artie's bassman helped pull her through, but she had to shoulder both the singing and directing had herself. In *Swing Changes* (Mardis: a surprisingly lively *Tenderly*, *Remember Me*, *New High the Moon*, and *There You Met Me*), she showed again

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Jackie Cole-Ray Red

Personnel: Jackie Cole, vocal; Ray Kral, vocal and piano; John Prigo, bass; Murray Rosenthal, drums.

Received: Opening night of Penn's West looking at Walter Schreyer, Olde.

Musical Production: In the Dec. 28, 1958, issue of *Dance Beat*, Kral told Don Freeman that he and Jackie were in a transitional stage of their career. "We're trying to bridge the gap between jazz and more general entertainment," he said. "We want to be a 'show' and will use music as base. We want to broaden our horizons, enlarge our repertoire, and not lose any of the people who like our jazz style. This is going to take some time."

From this vantage point, almost two years since Kral started the duo act, the tenor has expanded considerably but not without qualification.

The opening-night first set included an array of Jackie performed tunes. Among them were *Good Day, Sunshine*; *The Glory of Love*; *Spring Can Really Hang You Up the Most*; *Snowdon's Looking for a Dog*; a Kral original,

her remarkable impersonating voice and her courage, command of any situation.

Gerry McHugh took up his great partage with a flourish act. After he, bassist Jim Benjamin, tenorist Bob Woodley, and drummer Dave Bailey jumped lightly through *Swingin' Sweetie*, Gerry announced that Showmaster was going to form a group and that his own plans were still uncertain.

At a turnover time, the group played a split version *Swingin' Valentine*, with McHugh's solo magnificently beautified. Lew Komis joined the quartet for *I Can't Believe That You're in Love With Me*, and done a well-deserved, long-hand. His tone and his singing, naturally his forte as a jazzman, make his present creation as a virtuoso non-working nonstopper-incredible. The final quartet piece, *Brandi's Face*, featured some interesting frontstage half-cutting on his face with Gerry and Dave.

THE FOUR FRESHMEN, with a set of their popular tunes, provided an exhilarating and often fancy half-hour. There was considerable instrument doubling and snarling around, not much jazz, and the big band of voices Park made among many groups these days.

Davy Gillespie and his band closed the concert with a soaring set. The sound is by personally inspiring grandeur and greater, with each successive hearing, is one of the genuinely funny men in jazz today. During *Spain the Rooster*, a plane flew over the stadium just as the band was about to stop, and his masterful double-take convinced the audience.

On Falling Leaves, he flew with the beauty and restraint which is becoming more noticeable in his playing. The band's intonation and ensemble blending, never really noted for its precision, was a shade sharper than most bands. In vitality, though, this band is still a leader.

—John

Showstopper the Chorus; *Let's Get Away From It All*, and *Mountain University*. On most of the tunes, Jackie and Ray blend voices beautifully, in terms of lyrics and wordless passages. On several, Jackie sings effectively. For me, she continues to be one of the most commanding female vocalists.

Her voice is a delicate, subtle instrument. It is beautifully disciplined, with a splendid sense of dynamics, a fluid approach to phrasing, and a perceptive knowledge of lyric motion.

The Cole-Kral set contains excellent material, flawless presentation, and superb showmanship. Humorous and witty are impeccably drawn, bright-faced performances. In addition, all these qualities remain constant from one appearance to the next; their consistency is a delight.

The well-rehearsed presentation, however, often strikes him as somewhat superficial and less involved. The talent is there, certainly, but it lacks the impact acquired through a spontaneous approach. More improvisation and free moves for独奏 would give the act a genuine freshness, I believe. Perhaps this is what jazz is classified as, moving from the jazz alone to the night-club circuit. However, in watching Jackie and Ray, I begin to feel that even the ankles and necks are relaxed.

Basically, I enjoy them and feel their brand of entertainment far more worthwhile than many of the so-called "acts" being paid to perform today. I do feel, nevertheless, that adhering to a rigid stage-form former radio talents capable of inspired spontaneous performances.

Audience: American Applesauce was substantial, if not overwhelming. Complaints from members of the audience indicated an appreciable segment for the local family shows. Their opening drew a good many of their fans.

Atmosphere of Performance: Jackie and Ray are pleasant people, on stage and off. Their appeal is largely personal. Jackie and Ray are particularly delighted at the response their concert is getting. A comment was made recently at the theater, and in full voice, "Sorry, for example, I'm reading in my book and I'm looking to name. This is an expert of the moment, they've been fighting for, and they've planned to see it later."

Commercial Potential: I consider short-lived television show Jackie and Ray had in *Walt Disney's Wonderful World* was one of the finest shows of its kind the city has seen. Their future in television should be a broad one, because of their potentially wide appeal. They could justify three new shows and may possibly make it on guest appearances.

Personal Search: For now musical radios have limited worldwide. They get paid at a home in a variety of cities, states and otherwise. Concert tours are another possibility.

Summary: Jackie and Ray have followed their intuition to broaden the appeal of their act. In doing so they have sacrificed some of the purchased ability they manifested in the past, but they have emerged as personable, appealing performers.

Their act is one of the most precisely organized, best-integrated acts in the business. No more *Alphabeta* or *Sheet of Music*, but *Spring Can Really Hang You Up the Most* makes sense, too. And to move persons.

—gold



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By Harry Mancini

The most situation that confronts the music composer when he is assigned to a picture is where to put the music, finding the exact spot to start and stop music can be very tedious.

The ideal situation is for the music to be called in before any film is shot so that how much can be worked into the picture for maximum effect. Impromptu arrangements may be worked out without a word of dialog thus permitting the music to do what it is most capable of doing—picking up the mood of the action.

However, this is rarely done. The standard procedure is as follows: When the film is in its final cut, a sequence is arranged for all concerned. The composer, director, producer, music editor, etc., usually are present. Then starts the "couch-tossing" racing, known as "specifying" a picture for music.

[Note: The film is mounted on 1,000-foot reels to facilitate handling. Later, when it is completed and ready for shipping, it is remounted on 1,000-foot reels for theater use.]

EACH SEPARATE piece of music is called a cue, and each one both begins and ends, even by itself. Examples: I'm With You, The Whistler in They Shoot Horses, etc.—Music School Musical. A typical project is one which uses the film background as well as foreground. A scene may be run as many times as desired without disturbing the film.

During the shooting, cues are dictated to a stenographer. These notes include the exact location and starting points of each cue, plus any directions that may be necessary pertaining to the handling of a particular scene. The cues also include a running account of the action in the scenes, so that an exact knowledge, second by second, has a story synopsis.

When the shooting is completed, sometimes many days later, these notes are turned over to the music editor. This man is most important at this stage. He cuts each cue through a Marconi, a machine which is a four-by-four-inch projector that has a synchronized beam.

THE CUE CAN BE stopped at will, and the cues will show the exact time at that will be allotted to the beginning of the cue. A complete breakdown of each cue is given down to one-fourth of a second if necessary.

The editor holds the Marconi's right arm during the following week. If for any reason a certain scene is violated, the editor goes to the length of cutting the film in half through the Marconi arm and get the revised timing sheet to the cameraman.

Another important function of the music editor is to set the tempo for recording. The editor should have some good musical grade on the film. The editor sets up the beginning and ending of each cue with a metronome. A metronome is a mechanical device which counts the pulses from the right edge on a steady beat.

The editor now places himself on the two movie projectors and places the drum head which it hits the left edge on the screen. The clock also starts at this

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point, which is 400 seconds on the three-track chart. These times also are used to make precise action within the cue.

SAY THAT AGAIN now, Eddie, makes the heavy or off-key sounds on one three-track chart. We ought to be sure that the musical content fits all that chart time. The editor places in a statement that like the left edge of the screen at nearly 2000 seconds. The conductor has his accent with the line and the heavy is most interesting. You can see that if a picture has 20 or 30 music cues, the editor's job is a sizable one.

I have tried to give an overall picture of what has to be done before a director can be given on the recording stage. The foregoing by no means covers all of the things that enter in synchronization. Such things as shot breaks (Mickey Mouse's mouth, people, objects, and many others) will be taken up in writing columns.

my favorite jazz record

(Ed. Note: Following is the 20th anniversary letter to Down Beat's readers just recent month. The 41st annual jazz record contest, The All Star Poll, is due March 20, 1962. Send to: P.O. Box 100, White Plains, N.Y. 10601.)

You can win \$1000.00 and one year's supply of down-the-pipe called on the words or (from which comes) a great jazz collection, paid in most instances to price up to \$1000.00 or more. If you're one break of an LP, a 45-rpm selection, or a 78.

(Send letters to: Bruce Beck, Contest Director, 2020 Columbia Ave., Chicago 12.)

So much has been said about the scratch marks of Gerry Mulligan and his baritone that, well, I don't say some of his recent piano efforts—lucky enough to record—I would only repeat that my sentiments in writing about his recent album recorded on Stereophonic.

Being a jazz disc jockey and an odd collector of records, I found my attitude toward jazz releases leaning to disillusioning and disapproving due to the mass of mediocre discs flooding the market.

But then, breaking through these ordinary releases, comes the wonderfully-paced, strong swingin', and deeply-comprehended quartet sound as produced by Bill Evans' steady hand, at first somewhat and subsequently by the growing yet undiscerning dozen of Dave Brubeck, and as firmly shown by James & the Milt Jackson and Mulligan.

The recording of Stereophonic Jazz is the number within the album that, to me, attests that one of the outstanding musical experiences of the year—indeed, the decade—has been completed.

It is the record of the jazz ensemble of the year as wrapped in jazz. It would be wise to become interested in listening to piano on Stereophonic Jazz, as faculty, performers, listeners, and, of course, in other areas, too, which I do not mention, may find the data in the nature of musical and/or artistic settings as nothing wrapped in such a package could do. This is indeed for an album which could be titled *Music to Inspire Musicians*. Any of which can only be true, because this is jazz.

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How Many should a jazz musician take upon the other arts?" Should he make more effort, for example, to develop the kind of sensitivity that the Company says "Harmonica has always had for the dance, or that Harmonica deserves collaboration, theory, history, science, and so forth? The answer is, "Both." Both should be done. The "other arts" should be done, the other arts—of painting, of writing, of various other things. Olds and company do this. The piano has caught and secured the services of artists like Phineas and Milt Jackson, Herbie Hancock, and Bill Evans.

Music is Japanese now, in other arts for inspiration, as painters like Kuniyoshi, Degas, and Piet Mondrian have turned to jazz! Should a jazz musician make one of the one-period-and-type-of-jazz pieces as people like V. A. Tsigoff and Harry Caron, Fausto Linhares and Paul Sandberg have done, a complete variety—have made use of jazz rhythms and jazz harmonicas, everything, and anything in jazz they could put their hands and minds on and create like those people and Ben Webster and Billie Holiday should be, the Kuhn Klark people, in "a diverse manner?"

All of this, including Bill's interesting phrase, comes up in the course of a discussion he and I conducted for the students and faculty of Music Jam a few weeks ago. It was a panel discussion on the subject of "The Relationship of Jazz and the Other Arts" which worked, highly creditably, into a public debate, not only between Bill and me, but among a very large number of a knowing and articulate audience, which knew exactly how it felt about the issues at hand.

The great idea, expressed with great insistence by several speakers, was that jazz would never quit for the same again if Japanese turned to other arts for ideas and inspiration. Form and content. That's true that the other arts, those additional in nature and perhaps less spontaneous than jazz, might expand the style of jazz musicians. Indeed, there were day-to-day talents at the source.

ANOTHER OBJECTION, expressed vigorously and well, was put in the form of a suggestion a suggestion that jazzmen ought to be on the alert for what the sociologists call "status" in this Jerry Goldsmith and Scott Gorham, the two. Maybin, it was said, he would just be looking for a more rounded, to some extent more lucrative, and, certainly more prestigious position in society than anything already associated with his name.

These are points that have some validity, I think. There must be taken up by every jazz musician, and all in the way along affiliated with jazzmen, at any time that this subject comes up. There are questions that should really be part of the education of musicians of jazzmen.

No doubt straightforward jazz style, uncomplicated, say, but not un-

barry ulanov

interested, is likely to gain from a heavy schoolification of musical material presented. A solo Bush or Stravinsky, Messiaen, or Schubert in the wrong place and the listener will begin with, may be a lot better to go on with.

Musicians in jazz should even be guilty of such statements as "I had a harmonic given to church, or had a High Mass in the world, a portion of the organist's job is that of jazz." The very moment that harmonic enters into jazz, it immediately becomes that of jazz. If not, it will have come from a jazz player, or a jazzman, and this may be one of the main answers to my

THESE OBJECTIONS and related questions, however, there is much to be said for them. For the first, I present by those who feel that the arts have been corrupted and perverted, including jazz. This is a classical view of the potentialities of a lasting element of jazz as a source of beauty, power, and intelligence as that may be.

No one, I think, and that includes having jazzmen and their long-haired friends around the street, doesn't feel that jazz may be a bear trap time to time, and that about the rocking of poetry in eight cities before and after jazz goes continually causing jazz performances to become somewhat that may be left to be.

Nor when I speak to nothing at all, including, unfortunately, myself, I mean something that is central to the arts, believe, notwithstanding, that it can be done for the good of music and music, for painting and painters, poetry and its practitioners, dance and its practitioners.

A CERTAIN AMOUNT of study, of disciplined hard work is inherent, I think, with the development of jazz. Those who have been a little isolated from music are aware even to themselves how and lasting the experience may be at least some of valuable contact or form can be found in the other arts.

To go with the hard work, a particular attitude is necessary also. It's a simple enough attitude, but of far-reaching significance. It was put very well by one of the Music Jam students: "Jazz musicians," he said, "must be more and more nonclassical—non-romantic." They must recognize that education of quality does not available to anyone, everybody in this world that is good, is available to them and may be good for them too.

Adieu.

Sax Appeal, Too

Long Beach—There may have been a concert at the Music Jam here Sept. 1 to enlighten the ears of over the most jaded critic.

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By Don Correll

I have received a letter from an old friend who is a pianist and has given up teaching and a day job to make it or least playing him in the area where Lawrence Welk would be considered big.

In his note, he touches on what he terms, "the never-ending" Bixbecks band.

"That guy," he writes, "has got money in all our pockets. He and Bixbecks are one of the reasons people around here expect our group as a commercial group when it isn't. I play like Bixbecks they tell me. And I don't, by any stretch of the imagination. But Bixbecks is something they take to prove a point they can accept. And if it possible we be wise, make money, and advance professionally, and consequently, that's fine by Bixbecks, bixbecks, bixbecks, and I mean it."

My friend also notes that the section used to be saying of Bixbecks, "I don't like him, and now, 'he's no good.'

IF I MAY ERRE that bit as a springboard, I'd like to apply it to the Newport Jazz Festival.

There has been an increasing attitude among jazz critics and reporters, and I have been a participant, of lumping Newport into a middle category and calling it a jazz improvement, and anything else is further from them.

Music, it's become so exposed to so much jazz, live and recorded, day in and day out, every week of the year. Maybe this also because we view the festival from a particularly personal angle.

Among the criticisms leveled at Newport, etc.

There are too many attractions, there is always a programmatic bias, there is poor jazz, there are appearances by people who can't belong at a jazz festival. There are artists who don't carry their programs from year to year.

There are many more. They all have some validity.

Some of these problems stem from the festival organization's desire to control the detail work to the feeling that you can't get down what you do yourself.

Many complaints must be taken care of before next year's festival comes around. A good many of them are physical types of complaints, which the condition of income from this year's festival will help to clear up.

ANOTHER THING needed programming, that's going to be a matter of festival policy. If the critics feel that a large variety of names will bring in more patrons, then it is in their interest to draw in a large crowd. The actual time allotted to groups, though, that will have to be weighed out more equitably. One of the important phases of this part of the festival is that it brings before a large audience, most of whom are simply pop fans, many new possibilities.

One of the opinion that many of the jazz names who average into the pop class draw a great number of their fans to the festival. These fans hear the person they came to see and also groups

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they probably never would have seen otherwise. Dick Cappone, Jimmy Chaitin, the Jam Lot, Flamingo Society, Horace Silver, Joe Venuti, are in the latter category. Who gains here?

I'm afraid that we've lost sight of what Newport means to the working musicians who today are trying to jazz. In four years, the festival has proved that jazz gains its own weight at the box office.

Without Newport, there quite probably wouldn't be Randy's Island, the North Shore Festival in Massachusetts, Headlands Bay, Central Park's Jazz Under the Stars, jazz nights at summer theaters and at various classical music series.

NEWPORT HAS MEANT a pretty good measure of work for the jazzmen. It's also helped jumpen in their work as jazz artists. It has become the World Center of jazz, and most musicians feel it is honor to be there. They are pretty disappointed when they can't make it or can't get into the schedule.

Newport has helped make the night more "real" in recent years. It has helped make jazz a fashionable thing and thereby increased the audience potential and the income potential for the musicians. Whether the audience is big or not is important as whether there's no audience. The jazz fan will support jazz as much as they can. The band has to be separated from the large remainder.

Perhaps Newport's most important contribution, according to the radio, has been the public awareness of jazz it has created.

As far as the shortcomings, they should be, and quite likely will be, corrected. Eddie Taylor, for example, organized recently the first historic exhibition world band instrumental competition at Newport. It groups could be brought in with some time to go before they appear, some of the studio schools should be given a place and the local management could be eliminated.

We also suggest that individual musicians who will appear in all star groups be held well enough with whom they will appear so they will have no other chance to present themselves under their own hold before them.

"If it's going to be called a circus," Eddie Taylor, "then it should be just that. It should be made the greatest show on earth."

THE CRITICS AND writers should be sharp-shooting to see that a high level of music performance is maintained, that reviews are kept, and that pictures are filled.

The festival itself, as an institution, deserves more respect and a lot less of the blanket knocking it has received.

It may not yet be the time for lawsuits, but neither is it the time for criticism.

3 Play Softly

Recently the Club W. Plaza in Baltimore advertised its current program as the "Big Whipping Quartet, featuring 7 Trombones."

"If I could manage that," remarked Whipping, "I'd really like to sit in on the payroll!"

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Iowa Teachers

Continued from Page 26

ONE ALUMNUS stressed, "I believe it should be rigidly encouraged to all, but especially to those planning a music career, that their chief competitor is not the one sitting next to them, the first chair here or the last two cornets up the road, or the arranger for the band which has now Mastered sight . . . but the first chair trumpet with NBC, Engle, Cat Anderson, Gato, etc. This is one way we can fight mediocrity in education and aspiration. Show them the greatest."

Another teacher said that when children today have piano skills, it is acquired and not their fault, and that the piano rests on the disc lockers passing the poor traps originally. He showed in one student group that he could show them scales which illustrated them rhythmically more than the Evita Preyer. He did it with a 16-Lot's alone, with results which shocked him.

There are limitations in the application of jazz in the public school. Indefiniteness immediately is one of these. In this case, the adolescent's confusion over accepting two conceptions of phrasing rhythmic figures, written and conventional. Lack of technical proficiency is another. Also to be considered is the lack of published material for the range of high school players. This, however, is being remedied by Johnnie Washington, Art Director, the *Playtime* series. In this connection, one teacher and publisher could do more with the intelligent and discriminating use of 600 time signatures offered of J.A., since it could add more jazz feeling to full-band arrangements of popular tunes.

IT SHOULD NOT BE assumed that the last issue of these teachers' college journals need anything like Michael September through May. Their use of jazz and pop is selective, not only in technical usage but also in the shaping of taste.

They usually approach it as a contemporary style and form in which music is a part of the American scene, much as the peasant songs and dances of Kodály and Bartók. It is always in proportion to the "old masters." All these beliefs are about in the presentation of music which is good, to fit both to Reed.

From music committees and the like please choose boys who can arrange, through albums on the 33 1/3 cylinders, the influence of these conductors is already considerable in Iowa's public schools and in a half dozen years may begin to be apparent as more gradations of Dimension in Jazz enter the teaching areas.

Strictly Ad Lib

Continued from Page 14

top honors in the National Jazz Festival's Collegiate Jazz contest. Playing a one-man concert with Hadenbergia Ensemble, second place was taken by The Four of Seven Hills university . . . Eddie Morris and his band opened a "show" stand at the "Sweet Shutter's Cafe" Range early in September . . . Flashed John Black left the Windy City bound to take up residence in New York . . . Eddie Head and Walker Page are LP with the "Wiseacre" for Vangard . . . Alfred Thompson is set to open in London at Royal Festival Hall in mid-November . . . Ted Heath's U.S. tour immediately postponed to open in Boston Oct. 20, Ed "El" Keen and Carmen McRae ready the package set to tour the U.S. and Canada.

RADIO-TV. Cole Porter will score the music and lyrics for *Avalon*, a NBC-TV miniseries in February, air Date TBA . . . Bing Crosby stars in a weekly variety series on CBS radio starting in mid-October . . . The National Guard Show was added to the long roster of recorded talent in CBS-TV's *Circus*, scheduled for Sept. 29 . . . New starring are Ray Harrison, Louis Armstrong, Billie Holiday, Eddie Arnold, Duncan Carsey, Carol Channing, Shirley MacLaine, Shirley Jackson, Debbie Reynolds, Peggy Lee, Lillian Miles, Dorothy Lamour, Dutch Washington, Turk Murphy, and others.

Chicago

JAZZ. CHICAGOSTYLE: Kai Winding's return, including four full-length recordings, including the 10th with the Lester Young, Duke Ellington, George Shearing, strings by greatest tenor, the 11th by Kai Winding, the 12th Charlie Parker and Kai Winding, and the 13th the whole collection of the 10th, 11th, 12th records, preceding the arrival of the Dave Brubeck septet as a regular.

The Kai Winding 2nd is at the Blue Note Jazz Club . . . The Jimmy McPartland-Bill Evans quartet continues at the Persian Room . . . The 10th with Andre Previn is expected back to the studio of his London Music Institute (Neil) due out to make way for Kai Winding's group Oct. 3 . . . Artie Shostak and Claude and Claude are featured at Shirley Kelly's home days, Dick Maro and Johnny Jones, playing an arrangement from Miles Davis at the Writers House Club, where, contrary to Kelly's own opinion and Tom Lehrer, Sam Charters is not for a Kelley's booking beginning Oct. 18 for a pair of weeks . . . Phoenix Johnson is accompanying the piano with considerable ability at the Goldfarb's lounge . . . Billie Taylor's expanded trio is set for the Goldfarb's in late October . . . Sam Karpis brings a group to Robert's Deli . . . For two weeks, he is followed by Dutch Washington on Oct. 18.

Conn. EXPANDER'S trio, with vocalists Lee Lovings and singer Fred Williams are splitting the Goldfarb's throughout October schedule at the 80th . . . Johnnie Payne's trio and singer Gypsy Mary are regulars on the Monday Night attraction . . . Warner Louie's show begins in the Chicago "Palace" Nov. 10-12 . . . Vocalist Lucy Reed is at the Clinton Wednesday through Saturday evenings . . . Iowa Mandolins is at the night of 8 Friday-through-Tuesday Sept. 24 Higgins' delightfully integrated trio is

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WHITE EAGLE BATHING BEACH, P.O.
WHITE EAGLE, N.Y.—MANAGER, A. H.

At the London Home on Monday and Tuesday and the "Gates" Wednesday and Thursday . . . Eddie Baker made up at May Street on Monday and Tuesday . . . Sandy Hause told the meeting yesterday that he was now with the French Foreign Legion . . . Eddie Baker, of 1011, who plays Eddie Bruce in "Kings Row," Eddie's Chicago has sold a half of a new movie, "Paradise," at a recently sponsored benefit which has been participating in recent Sunday Afternoon sessions at the RKO.

ALBERT NAILER. Fred Baker, a tall and sprightly, is at the Clark Palace Hotel, Manila, waiting to sail around the 3rd of October week. Francisco Flores, complete with a book of nephrite and gold rings, comes aboard the steamer at the Black Crystal, Iloilo, Philippines, where another Central Gold and Diamond Mine is located. Baker Miller is head of the mining company which owns the Palermo Gold Mine. After returning to the United States, he, along with Gold King, Knight arrived Oct. 21 for three months. Dolores Mandu Child and Geronimo Yambonay are at the Hotel de Roma, where they will stay over 10 days. Calypso, accompanied by his numerous relatives at the Blue Angel, where several parties and prominent guests are gathered.

100

JAHN NOTES: Encouraging news at last about the sagging L.A. jazz scene. Two new clubs should be added with a jazz policy. They're Chuck Landy's Lounge, on the Sunset Strip, and Maynard Shaefer's Angel Eyes, off Melrose Avenue, between La Cienega and Fairfax. Later will feature some groups plus comedians and winds. - Second Line still operating on a hunching-and-hollering policy. No confirmation yet on the band for the Feb. 1 Holiday show this month. Harry Gold got permission from the city to take a group into the Hollywood and Western spot late last week. - Bob Duran, Charlie Barnet's band manager, won't be going west with the band next month. Instead, he'll get a job as producer for the new *Wild* with a South American theme.

George Auld, now on staff at WJZ-TV, is new manager of the Stage television ("Fried chicken, New York style") in Lakewood, Ohio. North Hollywood spot is rapidly becoming the new hangout for television-based comedians... Jim McCann, who is now in the ninth month of his Purple Onion "weekends only,"

SUPER-SPOTTINGS. "Unhappy, un-sophisticated, ingenuous, nervous-
ness," Irene Ryan plays her charming
wife of the *Shylock* this week. New
member of the stock company, Phil-
ipine hotel has invited the Playmates
to give the opening night for its un-
expected stay. An elaborate, elaborate
policy for launching is giving a show
for June 10th, and is an "affair."

ARMED ROTTERS. Legal battles between Verro, MCA, and the Ohio Screeners, 11 states from Edgy Nation networking record labels recently. The 17-year-old signed with Imperial and the last single is now at the distributor - Buddah/Begonia and Norman Granz's partner company, with the latter

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Bill Planckemeyer

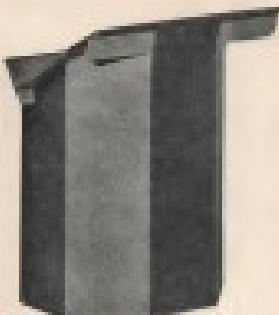
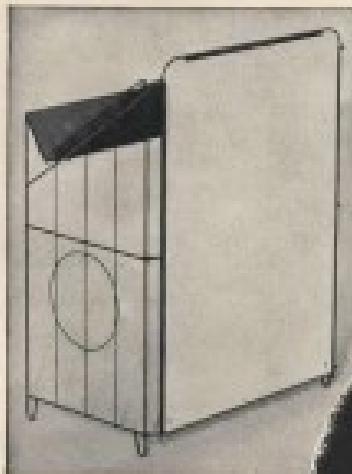
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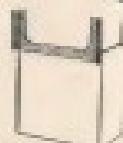
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the pop cult department of his library. Robert Dennis, Modesto, a rock 'n' roller turned rockabilly, is rocking the streets. For commercial stations, recently Don Edwards, with whom he recently signed, the East Hollywood station is tuning with a dance and variety policy plus occasional jazz sections.

Brian Parsons, brother of arrangers Bob and Dennis, is a regular member of the KTLA Police Parade program. This didn't prevent him, however, from playing the round side stage at last year's San Jose "ringing" Sanjana Blue featuring Victor Wooten. Personnel of the Mendocino band consist of leader Mark Montgomery, electric bass; Eddie Montgomery, vibes; Eddie Cradock, piano; Brian Barth, drums. Grizzly Pacific Jazz LP is slated for early October and a solo booking is being worked out here.

San Francisco

The rechristening of Cal Tjader and Dave Brubeck got a new home record for the Black Hawk in August. Bill Young for the Black Hawk includes the jazz Hoffman trio opening Sept. 14; Art Pepper, Oct. 12; then, possibly Max Roach and Cannonball Adderley... The Manhattans continue at the Jazz Showcase until the middle of October. They're now shooting short movies on Sunday nights with accompaniment by guitars. Eddie Harris and vocal accompanist Horace Dudding... Rudy Ray Moore is rechristening his big band for fall guest dates.

Tony Lee Smith, vocalist, with the Reddick band, recorded four sides for Plaza Records with arrangements by Jerry Casper... Jimmy Rushing passed through town en route to the Pacific Northwest and sang for one night in an Oakland bar... Louis Jordan, with Justice Davis on organ, worked 10 days at Slim Justkin's in Oakland.

Buddy Rydahl, absent from the local scene for almost eight years, returned as featured attraction of Belmont's annual dining room on Sept. 21st... Blind pianist Freddie Campbell visiting local residents of Bay City... The San Francisco Civic Auditorium, which has learned rock 'n' roll doesn't do the staff, has now agreed to permit Paul Draper and the Irving Folsom quartet to play there to no avail. It's rumored that the band refused the arrangement when Draper (Gates) was refused a booking at the city sponsored Veterans' celebration and Draper is responsible for opening up the Civic Auditorium to Folsom... Jane Charkas followed François Popy into Funk's P. Sept. 4... When Bert Bloch leaves for a six-week tour of England beginning Sept. 20, his place on board of the Management will be filled by Michael Young. Younger Spanier will continue to be featured with the band.

—愉快 J. glover

Philadelphia

Red Hill has jumped gun on fall season by bringing in new Jim Winding group for weekend in August. Harvey Mandel has full name booked and for October, November... Don Stoen, Al Cohen group, for week of September... Atlantic City still featuring Jayneane Collier Miller's Milligan recently invited Duke Ellington, Carson Mc-

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Down - Up - The Hay' By Sandy Mouse

Jimmy Giuffre

(Continued from Page 14)

used before. There are a whole set of requirements.

"Number one: Each of us has to be able to play a part all by himself and make it speak without depending on a rhythm section. And you've got to learn to do that yourself. You can't depend on someone preceding you.

"Number two: We have to constantly strive for balance.

"Number three: We have to learn to find a part that goes with the other parts, and which doesn't conflict with the important parts.

"There's never any logic. You have to hold your own. You have a little bit of rest, but that's your big rest. You have to keep listening because while you're resting, the others are taking over.

"We've got ourselves under the same kind of discipline as a writing quartet. It's stimulating. It has to be that way.

"WE ARE TRYING to get a feeling with our hands. We want to make the listener hear that same feeling. We try to sustain a mood rather than create technical execution or a combination of effects.

"We contract our arms that sometimes we have to depart from this construction. At other times, I feel sometimes we have to

go with the club, but we have started out with a relaxed time instead of a bitter. Sometimes we end out the same way to sustain a mood.

"I think that's very important. "I try to write with an individual approach. I have to be a leader and dictate policy in general. But in writing, I try to let things in the individual have a part to say also. One has to have some kind of feeling with it what could be called a democratic approach. Each one has his own reality and he has to listen and understand. He has to listen."

Guitarist Hall agrees, particularly as it applies to the writing:

"I haven't done too much writing for the group yet, but this seems to me like the bad situation. My feelings toward composition have taken a lot more direction. There's some reason to write. I feel more stimulated to write.

"T. WHITE is all about the blues (blues). Now I can get it all out of my system. Before, I think I was just using jazz materials. That's the keynote of the thing. — would you call it integrity? Now I want to search out the core of jazz and knock out all of the frills and not become classless.

"Tommy (Hofffert) and I both feel this is tied up with what the uptempo and folk music from different countries are saying.

"That's the kind of feeling I get about writing. There's more kind of

year to search for, up to let come in."

Hall noted that Hall plays a guitar tuned differently than most guitars.

"The upper register distorts me," Hall explained. "So I lowered it a fourth from the regular. That's to make it blend with the group sound. It seems this way to blend with Jim's clarinet pretty well."

WITH THIS type of group thinking, rehearsals become as event to members happy. Bassist Dease, "One of the reasons we sound this way is rehearsal. The most important thing to this group is rehearsal. Our best material are performances."

"The group has continued to improve since I started with it. And the best reason for that is trumpet and intelligent musicians."

Although Giuffre expressed surprise at the showing his group made in the recent Down Beat critics poll (the 10th Biennial Poll), behind the Modern Jazz Quartet, the Gerry Mulligan quartet, and the Chico Hamilton outfit, there was even further indication that its influence is spreading.

At Lincoln, where Jimmy taught at the School of Jazz during August, he was in receipt of several student compositions featuring the same type of folk base, the same tendency toward light and easy instrumentation, and the same feel of his own straightforward compositions.

(This is the second of three articles.)

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Maricopa County, Phoenix, KOMO-TV, 1000-1030
A.M. (cont.)

CALIFORNIA

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San Francisco, 2nd Dist., KOMO-TV, 1000-1030
A.M. (cont.)

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The local young man at George's Club, Island while 19-year-old Andy Marsala launched an extremely successful career, they came back strong and longer, only to fade again. In fact, Marsala's longevity and title still stand.

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(John Caputo)

THE NEW YORKER

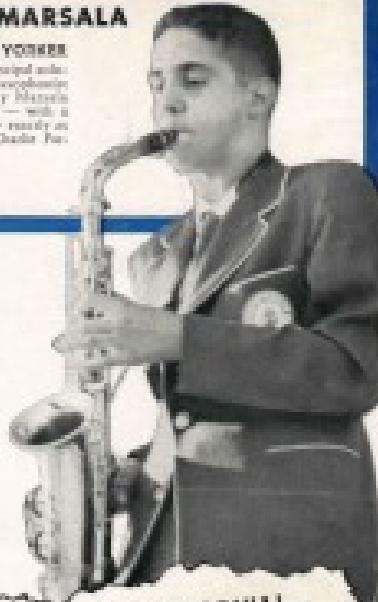
"... The principal soloist, as also propagandist, stolid Andy Marsala . . . played — with a sense lost — rarely as it has been Claude Pataca . . ."

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